Catherine Chisholm Cushing, a New Playwright

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# THE NEW YORK DRAMATIC MIRROR

Barnes, N. Y.

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Next Week: Shakespeare from an Actor Standpoint, by Ian Maclaren

FRITZI VON BUSING IN THE WEDDING TRIP

JULIA DEAN AND CHARLES RICHMAN IN BOUGHT AND PAID FOR.

LEWIS S. STONE AND LAURETTE TAYLOR IN THE BIRD OF PARADISE

CONSTANCE HYATT IN THE MAN FROM COOKS

THE NEW YORK
# DRAMATIC MIRROR
ESTABLISHED JANUARY 4, 1879

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## Classical and Modern Acting

YOUNG ACTORS come forward steadily with surprising aptitudes, in spite of the fact that there is no special training school with adequate method for them beyond the school of actual work, and bit after bit is served by them in the modern drama, which makes up the bulk of the repertory of the theatre.

The inherent dramatic instinct must be responsible for the successes achieved, as most of the rules that used to be cited as necessary to success in acting are obsolete from what a distinguished President of the United States characterized as "innocuous desuetude," those rules relating to an exacting schooling in the various phases of stage art.

But while young talent arrives to acclamation in the modern drama, the young player who attracts attention in what used to be called "the legitimate drama"—strictly meaning the classics—is seldom or never seen these days, because such drama makes demands as to dignity and impressive grace in bearing and as to power and lucidity in reading that the contemporary drama, dealing commonly with every-day people in every-day aspects, does very well without.

It used to be said—and it is still insisted by critics of the old school—that the great drama—the classics—afforded the only sure test of greatness in acting. All the great actors of the past were most esteemed in SHAKESPEARE and lesser works of dignity; but the fact is that the theatre in "the palmy days" had little else of value in its repertory, whereas the drama in recent years has become a more apparent and integral part of life itself.

While the actors of the past were considered most seriously—and themselves were most ambitious—in the legitimate, and while no actor was then esteemed great unless he could stand favorable comparison with his great contemporaries or inspire it as to his great predecessors, there are a few great actors to-day—though, perhaps, most of them speak foreign tongues—that have won unquestioned position in the modern drama, although they acquit themselves with equal success upon occasion in some of the great test plays of the past.

While young actors are rising to their opportunities in the modern drama, and exciting admiration for this or that token of excellence in that drama, there does not seem to be promise anywhere of the exceptional genius which asserts itself to general acclamation in all sorts of plays. The poverty of such dramatic personalities is by no means confined to this country, for abroad conditions seem to be much as they are here. For instance, the latest public competition trials of pupils of the Paris Conservatoire in opera, opera comique, tragedy and comedy before a committee composed of the leading dramatists and critics, gave poorer results than those of any other year on record. There was no pupil of real talent in any class. The opera singers, male and female, were below mediocrity. No young actor or actress of tragedy of more than commonplace qualities was produced, and the only young comedian worthy of mention was ROBERT GOT, aged nineteen, son of the famous GOT, of the Théâtre Français, who died ten years ago, this young man probably representing the hereditary gift which gradually weakens or disappears through new generations.

It is possible that dramatic usage controls in this matter, and that if conditions were different there would be other results from the grist that is ground in the theatre. The keynote of the theatre to-day is modernity. There may be a reaction to the romantic and the nobly heroic in the theatre. Surpassing genius may arise and re-establish the great drama, which for so many generations was the chief glory of the stage.

## The Broadway Actor

BROADWAY possesses a number of actors of the second class, familiar enough to frequenters of metropolitan theatres but little known elsewhere. Their names have never illuminated the entrances to playhouses, although some of them may have deserved the distinction as much as some names that have been thus singled out, and one is tempted to hope for their own good that they never will be called upon to bear any such burden. Year after year they return to the Broadway stage, frequently after resisting the allurements of an attractively arranged tour.

The reasons for their preference do not require particularly profound logic to comprehend. Aside from whatever sentiment may cause them to cling to Broadway, and whatever convenience it may suit to maintain themselves permanently in the city, they realize from observation that after leaving New York for any length of time, an actor experiences considerable difficulty in re-establishing himself in the acquaintance of audiences here. They have seen talented actors depart to gather laurels and emoluments in other regions, only to learn the forgetfulness of the public they leave behind.

Instinctively, actors put into practice one of the business principles of the stock company. A permanent group of actors soon become familiar to their patrons, even down to the man who merely stands at the upper entrance and announces, "The motor is waiting, sir." Through the very repetition of his name on the programme, no matter how subsidiary his part in the actual performance, an actor acquires the interest of his audience. He can entertain no hope for being remembered, if he goes dodging about the country, appearing in a given theatre only once in four or five years. Even a star suffers from such an operation.

The actor clings desperately to his Broadway reputation, and hard enough he finds it in the present condition of affairs because he does not have a stated position. It is rather curious that managers are so reluctant to establish stock companies on Broadway, for although the profits are probably smaller, they are less precarious. Instead of having to rely on the magnetic power of one man or woman, the proprietor of a stock company has the combined drawing power of all the company.

Possibly the New Theatre company is a poor example to cite for the financial success of such a scheme. It remains true, however, that in two years, the members of that cast became fixed in the public mind, and wherever those individuals have since gone, they have been readily recalled by their connection with that institution. Once identified with an organization of that kind, an actor's reputation gains a stability he could never obtain by himself, particularly if he happens to be a secondary artist.

Comprehending this truth more or less definitely, actors do their best to remedy the lack of stock companies so far as the companies affect their fame. They shy from the siren calls of the road in order to maintain themselves before the same New York clientele which has seen their names frequently enough to recognize them in various casts. As this is an age of scientific advertising, our actors endeavor to keep their names fresh in the minds of the public they have chosen, and they have chosen New York because it is to them the centre of the theatrical field.

Other cities, of course, have their own actors, mostly engaged in stock companies. Unless an actor finds a genuine stock engagement to hold him in one place, he usually prefers to play in New York, because he is nearer to the commercial divinities that shape his fortune, and because reported successes diminish in value according to their distance from managers' offices.

# THE USHER

CONCERNING a recent editorial in THE MIRROR, a Philadelphian writes that although managers and press may approach a new play more confidently if the play is written by somebody with a reputation, the public doesn't care a rap about the author's previous achievements. If this is true, the public is more ungrateful than necessary, and not very wise. A man who declines to buy a brand of any commodity that has pleased him before, and continually searches for something different, is merely an exaggerated example of the same principle.

"Why," queries the writer, "should managers reject a play because Would B. wrote it instead of A. Great Name? Why should they be afraid of the unknown quantity? They frequently go broke on the sure thing, and hasn't some of the unknown quantity shown them recently?"

Why add the word "recently"? The unknown quantity has been "showing them" ever since the world began. Everybody has been an unknown quantity at some stage of the game, and his human nature has not been materially altered by the publicity of fame. He is just as fallible as of yore.

What managers are afraid of the new playwright? We have new authors every season, and their works are as frequently bad as good. On the whole, the development of new literary tracts does not so invariably yield such mints of gold as the undeveloped ones are apt to think.

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Last month, the Commercial Travelers' National League met in conclave at Syracuse, N. Y., and decided to abolish tips, at least as far as giving them is concerned. This revolutionary project was to begin on Jan. 1, and if at the end of a month the Travelers found themselves inadequately served, they were going to advertise for rooms and apartments for transients in every part of the country. The experiment should be well under way, and if it meets any success, it will interest actors who are subject to the polite highwaymen that line their path.

♠

Two eminent ladies have been lured into the deceptive occupation of compiling for publication a list of the twenty greatest women in the world's history—evidently meaning the women who have contributed most to the welfare of the earth. At any rate, Helen and Cleopatra were not among the elect. Mrs. William Taft quite ignored the stage, but Mrs. Robert La Follette included Ellen Terry and Modjeska, a fair per cent. These lists prove nothing, of course, because the exact standards of choice were not made clear. Certainly several other actresses are worthy of being placed beside the two Mrs. La Follette chose.

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In her memoirs, Sarah Bernhardt speaks pleasantly of the women she met in Boston in 1879. "I was sorry to leave Boston, as I had spent two charming weeks there, my mind all the time on the alert when holding conversations with the women. They are Puritans from the crown of the head to the sole of the foot, but they are indulgent and there is no bitterness about their Puritanism. What struck me most about the women of Boston was the harmony and softness of their gestures. Brought up among the severest and harshest of traditions, the Bostonian race seems to me to be the most refined and the most mysterious of all the American races. As the women are in the majority in Boston, many of the young girls will remain unmarried. All their vital forces which they cannot expend in love and in maternity, they employ in fortifying and making supple the beauty of their body, by means of exercise and sports, without losing any of their grace. All the reserves of heart are expended in intellectuality. They adore music, the theatre, literature, painting and poetry. They know everything and understand everything, are chaste and reserved, and neither laugh nor talk very loudly. They are as far removed from the Latin race as the North Pole is from the South Pole, but they are interesting, delightful and captivating."

♠

Concerning the absence of genius from the theatre, which he has recently been trying to remedy, Arnold Bennett remarks: "Since Goldsmith and Sheridan, the literary genius of the English race has turned away from the theatre. The reason of its deviation cannot be precisely determined; it can perhaps scarcely be guessed at. But turn away it did. With Richardson we invented the realistic novel; and with Scott, quite soon afterwards, we invented the romantic novel. Our impulse towards fiction must have been of terrific intensity. And since at the same time our lyric and elegiac poetry burst into the most splendid blossom, and has never ceased to bloom, it is not surprising that we had no first-class energy left for the theatre. One race cannot do everything, cannot possess everything, cannot enjoy everything. And it is the dramatic gift of which, for over a hundred years, our literary evolution has deprived us."

♠

Felix Borowski, formerly of the Chicago Musical College faculty, and now musical critic of the *Record-Herald*, furnishes a notable list of American operas which have been produced: James Hewitt's Tammany, sung in New York, Philadelphia and Boston about 120 years ago; Carr's The Archers, 1796; Victor Pelissier's Edwin and Angelina, 1796; Nita and Sarrona, by Howland; Zenobia, by Adolphe Coerne; Sofie, by Hadley; Pipe of Desire and The Sacrifice, by Converse; Mona, by Professor Parker; Montezuma and Otho Visconti by Gleason; Pola, by Arthur Nevin and Randolph Hartley.

♠

Professor S. H. Clark, of Chicago, recently asserted that thirteen plays a year are all a man needs for dramatic diversion, and that a dollar is as much as he should spend on any one of them. He entertains no lofty opinion of what has recently been produced in this country, although in his good books he has written down The Melting Pot, The Great Divide, The Climbers, and The Scarecrow. Plays which frankly and truthfully discuss sex questions, Professor Clark considers less immoral than old-fashioned Sunday School books, because they are less false in representing life.

♠

George Arliss does not believe the star system so deleterious in effect as critics have been proclaiming. It gives a finish and a tone to acting that the stock company cannot attain. A star has to keep his company up to the highest possible level. This may be true in New York, but it frequently happens on the road that a star will be surrounded by most mediocre actors while the company floats on the reputation of the star. This is the sort of thing that has brought down malediction on the star system more outside of New York than in the area of the gay White Way.

*Byron, N. Y.*
Sam Bernard Fay Templeton Joe Weber Lillian Russell Lew Fields

ORIGINAL PERFORMANCE OF HOITY TOITY

# CATHERINE CHISHOLM CUSHING

## OF THE RISING GENERATION

ONCE in a while it is interesting to talk with a newcomer in the dramatic world, because such a person usually has fresh ideas, as well as a fresh way of stating old ideas upon which he has just stumbled. That is just what happened in the case of Catherine Chisholm Cushing, who was first introduced to Broadway by The Real Thing, the comedy that Henrietta Crosman chose for opening the metropolitan season of 1911. Mrs. Cushing, still in the first flush of dramatic authorship, is—to quote her own phrase—eager to steam and bubble whenever she finds a listener interested in the theatre. Real enthusiasm is always infectious, and nothing could be more genuine than her hearty absorption in playwriting.

"Somebody remarked to me," she said, "that I don't take myself seriously. He was correct. I don't. But I do take my work seriously. When I get started on the trail of an idea I lock the doors and tell the telephone girl not to disturb me if the house is afire. I could write all night long if they would only let me." By they, Mrs. Cushing means her two kittens and her husband—in that order, as she herself declared — who constitute the rest of her household.

"Since September, I have written three plays, although the scenario for one was completed before then. The first two are already sold, one to an actress and one to a manager. The third, which is just this moment finished, I am about to send to my broker." Mrs. Cushing's manner seemed to indicate that she had three more plots waiting to be set on paper, for her hands keep restlessly flying as she speaks, and capable hands they appear to be.

"Yesterday an author told me he had just placed a scenario and had contracted to have the play completed by April. 'By April 1,' I exclaimed. 'Are you going to work from now till Spring on one play?' I should be a raving maniac if I had to work all that time on one play after the scenario is done. A scenario covers forty-five or forty-six pages, and a play commonly runs to two hundred. All he has to do is simply to write the dialogue, for the action is already taken care of. Why! I simply couldn't wait to get the thing done. If I had to lag along, an hour or two a day, dragging inspiration up by the hair of its head, I should evaporate entirely. To do a thing at all, I have to do it immediately.

"When an actor reads my manuscript and suggests certain changes here and there, I gather up the sheets in such a hurry that I can hardly wait to reach the elevator and get to my desk."

There you have one phase of playwriting, the fevered excitement of the beginner. That is the way it should be. Whether Mrs. Cushing will ever get away from this early enthusiasm and settle down into the two-hours-a-day method of the friend she mentions, is a matter of considerable doubt. From her own fashion of writing, she probably derives the light, vivacious, touch-and-go spirit that characterizes the dialogue of The Real Thing.

During the period of rehearsals, Mrs. Cushing is amenable to suggestions, for she takes a very practicable view of her work. "An author one day asked me how I regarded my plays—these mimic worlds that I had created and the characters that I clothed with various traits. Said she: 'My literary productions I love as reverently as children, and when one of them fails I feel as gloomy as if my baby had died. How does it affect you?' Said I: 'When a play of mine fails, I think to myself, "There's one more play that won't turn in any royalties." That's how I feel.' She was aghast at any such unsentimental view of the matter, but I think it's foolish to speak of a play with bated breath and palpitating heart. It's not common-sensible.

"The time for such sensations is when you're writing a play, not when you're watching the production. Put into its creation all the emotion you will, and then let it stand on its feet, if it can, for you are done with toiling on it. The expense of sentiment after that is only wasted energy and unfits you to profit by what the public tells you." Here is rather a novel point of view for the young playwright, but it is the most profitable attitude so far as future development is concerned.

"As a rule," continued Mrs. Cushing, hardly pausing to take breath, "I don't write plays for particular actors. That is to say, I may have an actor in mind for the role upon which I am working, but I don't want the character in the play to be limited by the limitations of that actor. Suppose my character needs to be younger or older than the actor, or lighter or heavier, I never distort the part to meet requirements. For instance, while I was writing Miss Ananias, which Adelaide Thurston finally played, I had Miss Crosman in mind, for I have always wanted to write a comedy for her. But the heroine of Miss Ananias is a little girl of eighteen who does cuddly things, whereas Miss Crosman is physically a larger and maturer woman. She is a brilliant actress, with three or four distinct voices, and she needs a more powerful role to play. So, even before submitting Miss Ananias for her consideration, I knew it was not fitted to her style.

"It was the same way with a play which I submitted to Maxine Elliott. The role was too light, it drifted like thistledown. Now, Miss Elliott needs something stately and more dignified. Consequently she sent the manuscript back with that very criticism, asking me to write another play with a role retaining the evanescent light and shade, but striking a heavier note. Of course I was glad to do so and had the pleasure of having the next play accepted. Then Miss Elliott retired from the stage, so the play has never been produced. If she returns I shall hope that she will appear in this role.

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CATHERINE CHISHOLM CUSHING

"You know there's many a slip in disposing of a play. I consider a play sold when I get my advance check for five hundred dollars, but they tell me that thirty-five per cent. of plays on which first payments have been made are never produced. Like that play which finally came back to me from Miss Elliott. There are numberless reasons, of course, but I think thirty-five per cent. is a high estimate.

"Most of my plays are for women, you notice, because they are comedies. I can't see how anybody wants to write a comedy for a man—except farce, of course. Women have a thousand resources for getting laughs in straight comedy, where a man has one. She can go all the way from tears to laughter without stepping out of the picture; she is still a real woman. If a man gets out of a very limited range he becomes ridiculous and the role becomes farcical. Now, you run through all the comedians you can think of, and I'll wager you can't mention one with the subtlety of Miss Crosman, Mrs. Fiske, Madame Nazimova and a hundred others, including many admirable actresses who are not stars."

Mrs. Cushing throws down the gauntlet, but before anybody picks it up he would do well to take a survey of the comedians on our stage. John Drew, E. H. Sothern, Otis Skinner, Nat Goodwin—here are four of our best actors who have made reputations as comedians, but not one of them can be said to show the lightness and the versatility upon which Mrs. Cushing bases her argument. Perhaps the reason is that a woman is essentially graceful where a man is essentially strong.

"On the other hand," continued Mrs. Cushing, "a straight role—serious or romantic—is always more interesting when portrayed by a man. You can make him noble and heroic and deeply appealing through those qualities, but you can't give him the variety of expression that you give a woman. Spontaneity is the quintessence of comedy, and when you put heavy feet under comedy you subtract from the spontaneity. Comedy maintains its balance by its quickness of motion, not by its secure underpinning. Some day I want to write a play worthy of John Drew, but it won't be like anything I have done yet.

"Now, speaking of musical comedy—which we weren't speaking of at all—will you tell me why managers put on musical comedies without singers? Excepting Gypsy Love, I haven't heard a single one properly sung this season. Perhaps I ought not to include The Quaker Girl, which I have not yet heard. Never before have so many musical productions been offered and never before has there been such a dearth of vocalists and dancers. A manager has asked me to write the book for a musical comedy, and I have already begun it, but when the contract is made out it is going to call for real singers. It doesn't matter how pretty or how shapely a girl may be, how big a wardrobe she possesses, or whose favorite she may be, she can't sing in my comic opera if it is never produced.

"As for the dancers, if we advertise wonderful dancing we are going to have something besides the performances you see on Broadway. I know hundreds of girls in boarding schools who can give our popular dancers cards and spades and then beat them at the game. The Russian dancers have educated us so we know what's what and what isn't what in that line, and no ordinary work can pose as anything more than ordinary.

"I'm tired of these hodge-podges of vaudeville stunts which make believe they are comic operas. I want to see a real comic opera again, with a real story, real characters, real lines and lyrics that belong where they are put. That's why I enjoyed Betsy—because the plot is interesting and the lines enter-

(Continued on page 8.)

# PLAYS OF THE WEEK

**NEW YORK.**

*Astor*.—THE RED WIDOW. Clever dialogue and mediocre music.
*Bijou*.—THE RIGHT TO HAPPINESS. See below.
*Belasco*.—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
*Broadway*.—THE WEDDING TRIP. Well orchestrated conventional musical comedy.
*Casino*.—SUMURUN. Reviewed next week.
*Century*.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
*Cohan*.—GEORGE M. COHAN in THE LITTLE MILLIONAIRE. Typical Cohan "show."
*Comedy*.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
*Criterion*.—JAMES K. HACKETT in THE GRAIN OF DUST. Theatrically unconvincing.
*Daly's*.—THE BIRD OF PARADISE. Picturesquely staged and competently acted.
*Empire*.—ETHEL BARRYMORE in THE WITNESS FOR THE DEFENSE. Entertaining narrative with excellent acting.
*Fulton*.—WILLIAM COLLIER in TAKE MY ADVICE. Regulation Collier comedy.
*Gaiety*.—ELSIE FERGUSON in THE FIRST LADY OF THE LAND. Historical setting for popular star.
*Garrick*.—WILLIAM H. CRANE in THE SENATOR KEEPS HOUSE. Old favorite in indifferent comedy.
*Globe*.—EDDIE FOY in OVER THE RIVER. Good vaudeville.
*Harris*.—THE TALKER. Original drama excellently played.
*Herald Square*.—THE MILLION. Speedy French farce.
*Hippodrome*.—AROUND THE WORLD. Mammoth and effective spectacle.
*Hudson*.—MADAME SIMONE in THE RETURN FROM JERUSALEM. See below.
*Knickerbocker*.—KISMET. Gorgeous Arabian melodrama.
*Liberty*.—MOONEY SUZANNE. Delightful musical comedy.
*Lyceum*.—NAZIMOVA in THE MARIONETTES. Excellent acting of conventional comedy.
*Lyric*.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
*Maxine Elliott's*.—GRACE GEORGE in JUST TO GET MARRIED. Graceful acting in pleasing comedy.
*New Amsterdam*.—BEN-HUR. Beautiful spectacle and poor acting.
*New York*.—KITTY GORDON in THE ENCHANTRESS. Rather ponderous, yet meritorious.
*Park*.—THE QUAKER GIRL. Charming English musical comedy.
*Playhouse*.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
*Republic*.—THE WOMAN. Realistic political melodrama.
*Thirty-ninth Street*.—THE BUTTERFLY ON THE WHEEL. See below.
*Wallack's*.—GEORGE ARLISS in DISRAELI. Interesting historical play.
*Winter Garden*.—Variety. Better bill than its predecessors.

**CHICAGO.**

*American*.—HANKY PANKY. Low Fields's burlesque
*Blackstone*.—FRANCES STARR in THE CASE OF BECKY. A sort of Jekyll and Hyde role.
*Chicago Opera House*.—MARGUERITA SYLVA in GYPSY LOVE. Excellent music.
*Cort*.—VICTOR MOORE in SHORTY MCCABE. See letter.
*Colonial*.—CHRISTIE MACDONALD in THE SPRING MAID. Very popular.
*Garrick*.—MARIE CAHILL in THE OPERA BALL. New arrival.
*Grand*.—POMANDER WALK. Idyllic romance.
*La Salle*.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
*Lyric*.—THE KISS WALTZ. Vivacious musical comedy.
*Illinois*.—RALPH HERZ in DR. DE LUXE. Old friend back in town.
*McVicker's*.—MADAME X. Favorite returning.
*Olympic*.—THE WOMAN. Political melodrama.
*Powers*.—THE SCARECROW. New arrival.
*Princess*.—BUNTY PULLS THE STRINGS. New arrival.
*Studebaker*.—THE GREYHOUND. New arrival

**BOSTON.**

*Boston*.—CHARLOTTE WALKER in THE TRAIL OF THE LONESOME PINE. Popular romance.
*Colonial*.—THE PINK LADY. Popular and pretty.
*Hollis Street*.—JOHN DREW in A SINGLE MAN. Drawing-room comedy.
*Majestic*.—MARGUERITE CLARK in BABY MINE. Brilliant farce.
*Park*.—THE COUNTRY BOY. Returning favorite
*Plymouth*.—MAY IRWIN in SHE KNOWS BETTER NOW. Funny as the star.
*Shubert*.—THE NEVER-HOMES. Spectacular musical production.
*Tremont*.—ZIEGFELD'S FOLLIES OF 1911. Showy variety.

**PHILADELPHIA.**

*Adelphi*.—IRISH PLAYERS. A fresh breeze in the theatre.
*Broad*.—MAUDE ADAMS in CHANTECLER. Satire of the farmyard.
*Chestnut Street Opera House*.—JEFFERSON DE ANGELIS in THE PEARL MAIDEN. Varied and amusing.
*Forrest*.—FARNUM BROTHERS in THE LITTLEST REBEL. Excellent war drama.
*Garrick*.—GET-RICH-QUICK WALLINGFORD. Popular and amusing.
*Lyric*.—EVERYWOMAN. Modern morality well staged
*Walnut*.—THE COMMUTERS. Clever comedy.

## THIRTY-NINTH STREET—THE BUTTERFLY ON THE WHEEL.

Drama in four acts, by Edward G. Hemmerde, K. C., and Francis Nelson, M. P. Produced by Lewis Waller on Jan. 9.

| | |
|---|---|
| The Rt. Hon. George Admaston, M. P. | Ellis Norwood |
| Roderick Collingwood | Charles Quartermaine |
| Lord Ellerdine | Evelyn Beerbohm |
| Sir John Burroughes | Herbert Budd |
| Sir Robert Fyffe, K. C., M. P. | Sidney Valentine |
| Gervaise McArthur, K. C. | Lewis Broughton |
| Stuart Menzies, K. C. | Denis Cleugh |
| Jacques | Walter Claxton |
| Detective | John Wilmer |
| Foreman of the Jury | James Stuart |
| Footman | Frank Dossert |
| Lady Atwill | Olive Temple |
| Pauline | Loretta Wells |
| Peggy | Madge Titheradge |

The performance of the English company which Lewis Waller has imported makes it easy to understand the London success of The Butterfly on the Wheel, for, although the play is disagreeable enough—particularly in the first act—it is ethically and dramatically sound from start to finish, and the actors left little to find fault with in the presentation.

According to the plot, Peggy Admaston amused herself while her husband was engrossed in his political career by flirting with her numerous admirers, particularly with Roderick Collingwood, who took the affair so much to heart that he contrived to separate Peggy from her traveling companions, Lord Ellerdine and Lady Atwill, and to carry her to Paris. To hasten a clash, Lady Atwill anonymously notified George Admaston of this event, hoping to hasten him into a divorce that would give her a chance to capture the divorced husband. The trial which followed all but accomplished her purpose, although Peggy had resolutely rejected Collingwood's advances. Collingwood, who was genuinely devoted to Peggy, and suffered with her in the court, finally discovered Lady Atwill's complicity in the design and forced her to a confession, which reunited the couple.

The poetic justice of the story lies in the fact that the penalties are nicely proportioned to the guilt of the offenders, and that each one is made to see his own vice and the fairness of the sorrow he has brought upon himself. For example, Admaston had devoted himself to his career to the neglect of his wife; Peggy had flirted outrageously, consciously playing with fire; Collingwood's falseness to his friend was punished by the loss of Peggy; and Lady Atwill by the same stroke lost Admaston. All these fates are adjusted so appropriately and so naturally that it becomes an intellectual delight to recall them, and the means which the authors have taken to bring them to pass. With a character more careful or more careless than Mrs. Admaston, of course, the plot could never have ended just as it did, but she is by no means an extraordinary or an unusual woman. Thoughtless ladies—and sometimes even thoughtful ones—often fail to realize just how dangerous their beauty may prove to a man who rejoices in their favor. The bounds of friendship in all cases can never be too closely defined for the good of both parties.

Unfortunately, but necessarily, the first act is not to the American taste. To furnish a premise for the conclusions to rest on logically, it has to be drawn vividly—so vividly, in truth, that the later turn given to the two chastened participants would have sounded unreal had they been played by less talented actors.

The entire cast is a matter for congratulation, for they furnish an excellent example of the repressed style of acting. They sit or stand in one position until some real reason necessitates a move. The court scene, for instance, does not allow a single actor—except the usher—to move from his assigned spot from rise to fall of curtain. Yet, the genuine action is present nevertheless in the skilful rendering of lines and in the sweep of emotion up to climaxes.

It would be difficult to name offhand a single actress on the American stage so fitted to the title-role in appearance and varied ability as Madge Titheradge. We have emotional actresses more forceful than she, but something other than force is demanded by the part; the role must appeal quite as much by the weakness as by the power of the giddy butterfly, and Miss Titheradge used her resources with exactly the right effect. She was still the gay little creature that flitted into the first act, instinctively coquetting with the prosecuting lawyer almost when he was causing her the greatest pain.

Most of the other actors in this scene, except Sidney Valentine, who polished his delivery and his bearing with dignity, variety, and incisiveness, had the difficult task of merely looking on. Not the least effective was Ellis Norwood, who played his pantomime for all there is in it. At best, Admaston is not a spectacular role, and in the style of the performance it might have become entirely commonplace without Mr. Norwood's redeeming sincerity at all points.

In Lewis Waller's original role Charles Quartermaine acquitted himself with taste, but not at the expense of virility. On his shoulders rested the delicate task of setting the tone of the important scene of the first act, and, although the action is intrinsically disagreeable, his work can be considered only a credit to him. In fact, he met the difficulties here quite as successfully as he played the less lurid later episodes.

Any comedy in a high-strung drama is bound to reap the benefit of its environment, but Evelyn Beerbohm fairly won every laugh he got—and they were many—by the absolute indifference he displayed for the audience. More than any other actor in the cast, he preserved the air of making his speeches merely for the benefit of those on the stage. His readiness, his confidence, his apparent lack of self-consciousness never flagged.

Probably the most unsympathetic role was that of Lady Atwill. Carefully as Olive Temple played, it cannot be said that she did anything to make that person any more attractive than the circumstances necessitated. Her last scene brought her applause, although her acting was not highly convincing.

In spite of occasional inconsistencies in dialect, Loretta Wells endowed Pauline with the correct spirit. That was the predominant trait of the entire cast—even of the ultra cockney president of the divorce court—and that is what gives The Butterfly on the Wheel its chief importance.

## HUDSON—THE RETURN FROM JERUSALEM

Play in four acts, by Maurice Donnay; translated by Owen Johnson. Produced by Liebler and Company on Jan. 10.

| | |
|---|---|
| Michel Aubier | Arnold Daly |
| Lazare Hoendelssohn | Earle Browne |
| Emile Aubier | Charles Harbury |
| M. Aubier | Wilfred Forster |
| Vowenberg | Geoffrey Stein |
| Dr. Lurdau | K. L. Diets |
| Trevieres | Norman Tharp |
| Moissac | Edward Lester |
| Captain George Daincourt | Charles Francis |
| Afkier | Claus Bogel |
| Sonchamp | Theodore Langdon |
| Henriette de Chouse | Madame Simone |
| Suzanne Aubier | Selene Johnson |
| Andree Daincourt | Ivy Troutman |
| Madame Aubier | Louise Rial |
| Madame Sonchamp | Belle Starr |
| Madame Afkier | Grace Mills |
| Maid | Helen Weathersby |

The third one of Madame Simone's English repertoire is The Return from Jerusalem, a play which was one of her earliest in Paris. As it has never been produced before in this country for obvious reasons, it gave her a clean slate to write on as she would, without regard for what impression predecessors may have created. The reason for its never having appeared here is that it discusses problems which are considerably more vital to France than to America, and without the association of Madame Simone's name it would not have had special significance for us.

When reduced to lowest terms, the plot consists of the familiar and distasteful affair of a married man with another man's wife. By the consent of both couples, the two lovers tried living together, but with such indifferent success that they finally separated. Maurice Donnay, however, has embroided this ancient narrative with originality which does not appear to have suffered in Owen Johnson's adaptation. The woman was a Jewess who had married her first husband for social advancement, and who carried Michel Aubier away from wife and children because she admired his looks and thought to find an intellectual equal in him. Immediately after their marriage, however, she became an ardent champion of her race as a result of her visit to Jerusalem and as a reaction from renouncing her faith upon her first marriage. Henriette—or Judith, as she was christened—did not scruple to sacrifice Michel's promises in order to win political advancement for the Jewish friends who surrounded her. Finding that she had also sacrificed Michel's love by her proceedings and that he could never sympathize with her one ambition, she sent him back to his wife, who was presumably ready to kill the fatted calf in his honor.

M. Donnay has created some particularly disagreeable characters to hang his problem on; Judith was a monster of wilful selfishness and intellectual determination from the time she deliberately ensnared Michel until she cast him off; Michel vacillated as she told him he did, and finally abandoned his right inclinations. Suzanne, the deserted wife, is represented, however, as a model of maternal instincts, although not able to keep mental pace with Michel. Judith argued that since Michel did not really love Suzanne, it was preferable to face the truth and to readjust relationships according to her own schedule for running the universe. It never occurred to Judith that immolation of love to conjugal and paternal ties could be a profitable chastening of the spirit, but she presently discovered that Michel was as inherently a Christian as she was a Jewess, and that only discord could rise from her persistence in harping upon her ambition to help her nation.

Besides this there is much talk about military government, Dreyfus, Judaism, and other sociological questions—some of it rather lugged in. Consequently, although the dialogue is excellent, it is more of a mouthful than one can swallow conveniently. M. Donnay also constructed several very effective scenes, but they are not hitched together with particular ease or grace. He lifts the curtain on a full stage, which is always bad, because it takes an audience too long to pick out the individuals and to get the run of the plot.

Madame Simone pursued the same methods which she has already exhibited in New York and which suit the role of Judith. Her intellectual treatment is keen, quick, sure, clean-cut, and unsympathetic; Judith—like her other heroines—is theatrically admirable, but emotionally unappealing. Neither her hysterical temper in act three nor her calm dismissal of Michel in act four relieve the cool attitude of the listener. Madame Simone challenges the mind, not the heart, and it speaks well for her art that her brilliance is no longer questioned in this country.

The present company is far better fitted to drama of this sort than was her earlier support, and the

general atmosphere of the performance is consequently incomparably more appropriate. Arnold Daly was watched by a friendly audience upon his return to the American stage, and his vigorous yet polished impersonation deserved approval. He was particularly successful in depicting the unhappy Michel torn between his love for Judith and his desire for his family.

Three other actors took advantage of excellent opportunities, manifesting in their style a faithful attempt to reproduce the French manner, and they accomplished this difficult task much better than it has been recently done by American actors. Selene Johnson had really the finest scene of the first act, and in spite of a little roughness in the low keyed voice which she cultivates, she made the impersonation of Suzanne sincere and impressive. In the second act, Ivy Troutman worked out her comedy scene quickly, lightly, and incisively, and although she is not so brilliant as Madame Simone, she need not fear playing opposite the French actress. In the semi-satirical salon of act three, Geoffrey Stein had a firm grasp on his role, playing with spirit and fire that give it life and individuality. Although there was little finish or precision to the remainder of the cast, at least they all worked intelligently and managed to convey an ensemble impression that was far from bad. The whole performance is so thoroughly interesting as to merit the attention of those who care for serious drama.

## BIJOU—THE RIGHT TO HAPPINESS (CHACUN SA VIE).

Comedy in three acts, by Gustave Guiche and P. B. Gheusi; translated by Madame F. C. Fay. Produced by L. S. Sire on Jan. 11.

| | |
|---|---|
| Le Beal | Louis Thomas |
| Renaud | Walter H. Regan |
| Marcelle | Julia Hay |
| Blanchard | Francis X. Conlan |
| Countess de la Molinière | Sybella Pope |
| Count de la Molinière | A. S. Byron |
| François Desclos | Wilton Lackaye |
| Count Jacques d'Arvant | Wedgwood Nowell |
| Fritois | Hugh Wynne |
| Yvonne | Anne Bradley |
| Pauline Clermain | Muriel Starr |
| Henriette Desclos | Adelaide Keim |
| Office Boy | Arthur J. Vallancourt |
| A Clerk | Roland Paul |
| Simonell | Antonio M. Moreno |

The Stranger was succeeded in the repertoire of the Wilton Lackaye players, on Thursday night, by a far worthier drama. The company, stronger now than formerly, now has a French sex play free from theatricalism and tricks and built far more on human nature than most of the importations from Paris. There may have been some slight alterations in adapting the piece for American use, but the result is creditable and convincing. Character dominates The Right to Happiness, and it is character true the wide world over. There is no neuro-esthesia, there are no hysterics; some might say that there is no action. But there is dramatic conflict throughout, the quiet, true-to-life clash of different natures and different principles.

François Desclos is a man who has achieved wealth for the sake of giving Henriette, the woman he loved and had married, the luxury she required. She was a creature of lightness and did not return his love, but found her counterpart in young Count d'Arvant, who had the elegance which her husband lacked. Desclos learned that she loved the other man with her whole heart, and went through a bitter struggle, which eventuated in his ceasing to care for her. D'Arvant's hereditary ideas of religion were not consistent with his practical ideas of conducting a love affair. He was quite willing to be Henriette's lover, but as for marrying her if she divorced her husband, his church scruples would not allow that. So he forbade a young woman he had known all his life, Pauline Clermain, from ever coming to his home, which was much frequented by social friends, so that he could enjoy greater freedom with the woman he loved. Pauline, who was in the business office of Desclos, confided her distress to her employer. She found out entirely by accident that Henriette and d'Arvant were planning a rendezvous in Italy. Desclos got her to impart this information to him. Because of his concern for his wife's good name, he went to Henriette and agreed to let her get a divorce. Incidentally he discovered that his true helpmeet was Pauline, and told her so. D'Arvant prepared for a duel with the financier, and persuaded Henriette to be his, regardless of the conventions. Desclos, however, held fast to his decision not to give her up until d'Arvant relinquished his prejudices against divorce. The honorable and right outcome was reached when the count swore to keep the condition. The play demonstrates denial of self for the ultimate end of the greatest happiness.

Madame Fay, whose work has not previously appeared in this country, has accomplished her task of translation unusually well and has made the play over with admirable good taste. The dialogue is at all times natural, well constructed and often brilliant.

Wilton Lackaye in the role of Desclos enacts the business man with a nobility, a tenderness and truth which makes a lasting impression. The different shadings of the character are delicately brought out, and he never ceases to be the man who has suffered and is controlled, without any outward manifestation, by an indomitable will. It ranks with the most notable characterizations Lackaye has given us.

Adelaide Keim as the spoiled wife, created all the necessary glitter and insincerity with consistent effect. She demonstrated clearly that she is a comedienne as well as the serious actress we have seen before. Muriel Starr fitted the role of Pauline admirably, acted with charm, and never forced herself, which shows an advance. Wedgewood Nowell is a welcome addition to the players and shows distinction of bearing, voice, and a quality of fineness—gentlemanliness—which doesn't support Haddon Chambers's recent allegations concerning our stage. Julia Hay was sweet in the bit allotted to her, and Walter H. Regan deserves a note of compliment.

The realistic key in which the whole piece was performed has not a little to do with its success, so far as histrionism is concerned.

Manager Sire would please the more superficial observer if he had the boards of the Bijou stage nailed down securely; and there is a need for many, many rehearsals of the lights used toward the end of Act I.

## GARRICK—A FOOL OF FORTUNE.

Comedy in three acts, by Martha Morton. Revived by Joseph Brooks on Jan. 12.

| | |
|---|---|
| Elisha Cuningham | William H. Crane |
| Nathaniel Lloyd | Percy Brooke |
| Karl Worresdorf | Stewart Baird |
| Count de Cluny | William W. Jefferson |
| Cornelius Green | Theodore Marston |
| Ezekiel Powers | Harry Harwood |
| Thomas | L. B. Woodthorpe |
| Marjorie Cuningham | Florence Rockwell |
| Jennie Cuningham | Lorraine Frost |
| Mrs. Cuningham | Mabel Bert |

Martha Morton's naive "comedy of contemporary life," revived for a single matinee, amused a throng of friends, but it is inconceivable that it should enjoy a run in New York. Dramatic styles have changed—not necessarily bettered—and while the scenes of the narrative are frequently effective in a sentimental way, they belong to the period of romantic genre plays that offer no particular comment on life, because they are obviously artificial.

Of course, Mr. Crane's role points a moral somewhat more plain than the proverbial pikestaff, but it is interesting more on account of his acting than on account of its moral. He plays with much variety, handling the pathetic last act with even greater skill than the somewhat elementary comedy preceding. Mr. Crane made Elisha Cuningham a credible creature, although he could not make the author's treatment of scenes entirely plausible.

Undoubtedly his best support was contributed by William Jefferson in the role of the dapper, right-minded, but impossible French Count. Mr. Jefferson played gracefully and animatedly. Harry Harwood depicted the conventional villain with considerably more force than the part really deserved. All the others fell considerably short, although Percy Brooke's last act as the broken-down financier was a respectable histrionic achievement.

## IRVING PLACE—HABEN SIE NICHTS ZU VERZOLLEN?

Farce in three acts from the French by Maurice Hennequin and Pierre Veber; translated into German by Max Schoenau. Produced by Gustav Amberg on Jan. 11.

| | |
|---|---|
| Count Robert de Trivelin | Otto Ottbert |
| Paulette | Clementine von Pothy |
| Dupont | Emil Berla |
| Adelaide | Georgine von Neuendorff |
| Lise | Lotte Diener |
| La Baule | Christian Rub |
| Frontignac | Ernst Robert |
| Gontran de Barbettes | George W. Pabst |
| Cousan | Adolf Heine |
| Zézé | Putzi Cassani |
| Mariette | Hedwig Richard |
| Ernestine | Anni Förster |
| Der Romschüller | Eugen Keller |

The producers of many of the inane plays which make their appearance from time to time are to be pitied for their lack of judgment, but one must admire the audacity of a manager who offers a piece as daring in its dialogue as the Germanized French farce, Vous N'avez Rien a Declarer? (Have You Nothing to Declare?)—which was presented at the Irving Place Theatre last week—and gets away with it. The large audience sat nonplussed during the first few minutes of the play, but quickly sizing up the humor of the situation, fairly laughed its head off the rest of the evening. Max Schoenau apparently adhered closely to the original text, as the farce reeked of Parisian atmosphere. An equally faithful English adaptation would cause no end of trouble for its American producer.

The story evolves upon the doings of a young bridegroom, Count de Trivelin, since his marriage, and the action begins with the return of the newly-weds after a three weeks' honeymoon. The authors find it necessary to involve the various characters in a series of daring and questionable escapades to bring about a situation satisfactory to all concerned. This brief summary of the purposes of the farce will have to suffice, as common decency forbids telling the plot in toto.

The cast is to be complimented upon their efforts to develop the farcical features of the piece. In this direction Otto Ottbert was particularly successful, and was responsible for much legitimate laughter. Clementine von Pothy and Lottie Diener, in the role of two innocents, were equal to their requirements. Putzi Cassani, a newcomer, disclosed a charming personality, and made a splendid impression in the only act in which she appeared. Her two songs were pleasingly rendered. Christian Rub, in the unique character of a weeping lover, proved a farceur of excellent ability. Emil Berla, Georgine von Neuendorff, Ernst Robert, and Georg W. Pabst, ably assisted in stirring up complications.

The farce will be replaced on Thursday (Jan. 18) by Adolf Link, who makes his reappearance in the country after twelve years in Einer von Unsere Leut (One of Our People). Der Störenfried (The Agitator) will be his Saturday night bill.

## AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The Academy of Music Stock company presented David Belasco's comedy, Sweet Kitty Bellairs, last week. The auditorium was so cold that the audience's fervor was somewhat chilled. The costuming and scenery were satisfactory. Priscilla Knowles as the Irish Kitty had a role entirely fitted to her, and played it unusually well. Harry Huguenot and Theodore Friebus did excellent work, but the new villain, James J. Ryan, was hardly up to the standard of his predecessor, John T. Dwyer. Edward Nannery, Julian Noa, William H. Evarts, Angela McCaull, and Marie Curtis played in their usual praiseworthy manner. The cast was a large one and the play was enthusiastically received by a small audience. This week, Jim the Penman.

BIJOU.—Wilton Lackaye returned Monday night to The Stranger.

CASINO.—Sumurun opened last night under Winthrop Ames's management at the Casino.

CRITERION.—The third and last week of James K. Hackett in The Grain of Dust at the Criterion began Monday night. The verdict of the critics seems to have been strong enough to force the play back to the proper place for its success, the road. The cast will remain unchanged, and a second company, and possibly a third, will start out, under Mr. Hackett's management. By arrangement with Charles Frohman, Liebler and Company will present Gertrude Elliott in White Magic, a three-act romantic light comedy by David Graham Phillips, on Jan. 22.

GARRICK.—On Friday afternoon William H. Crane will again revive his former success, A Fool of Fortune.

GRAND OPERA HOUSE.—A. H. Woods is offering Thomas E. Shea in a repertoire of plays this week at the Grand Opera House. The engagement opened with Mr. Shea in a new play, A Man and His Wife, to be presented also this afternoon. On Tuesday evening Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde was performed, and will be played also Thursday and Saturday evenings. The Bells, the late Sir Henry Irving's success, will be given to-night and Friday night and Saturday matinee. Mr. Shea appears in the role of Mathias.

LIBERTY.—Modest Suzanne is scheduled to close at the Liberty on Jan. 20. Louis Mann's New York engagement will begin next Monday in a four-act domestic comedy entitled Elevating A Man, by Clara Lipman and Samuel Shipman.

LYCEUM.—Madame Nazimova's engagement in The Marionettes at the Lyceum will close Jan. 20. The same company will then start for an extended tour to the Pacific Coast.

MANHATTAN OPERA HOUSE.—William Faversham is playing a farewell engagement in New York of Edward Knoblauch's comedy of modern life, The Faun, at the Manhattan Opera House this week. Mr. Faversham is supported by Julie Opp, Elise Oldham, Daisy Belmore, H. Nye Chart, Legal Robinson, Stanhope Wheatcroft, and Leon Brown.

NEW AMSTERDAM.—Klaw and Erlanger will present The Trail of the Lonesome Pine, a play in four acts, by Eugene Walter, founded on the widely read novel of the same name by John Fox, Jr., with Charlotte Walker in the role of June, at the New Amsterdam Theatre on Jan. 29, following the engagement of Ben-Hur.

NEW YORK.—Jefferson de Angelis will follow Kitty Gordon at the New York, appearing in The Pearl Maiden, a musical comedy by Earle C. Anthony and Arthur F. Kales, with music by Harry Auracher. Lora Lieb plays the title-role, and others in the company are Charles J. Stine, Violet Dale, Richard Taber, Burrell Barbaretto, Charles Prince, Daisy Leon, and Aaron's Six Dancing Dolls.

WEST END.—Margaret Illington in Kindling was the attraction at the West End Theatre last week. She and Annie Mack Berlein were the recipients of a warm welcome from the audience. Byron Beasley and George Probert did excellent work in their respective roles. The production proved a popular engagement for the week. This week, 'Way Down East.

## DANCERS AT THE WINTER GARDEN.

On Monday evening Mikail Mordkin, Lydia Lopoukawa, and Bronislowa Pajitzkaia were added to the Winter Garden bill, where they were enthusiastically and deservedly encored by a full house. In the familiar Valse Caprice and Bacchanale with Mordkin Lopoukawa appeared like a child out on a gorgeous holiday. She also danced Drigo's Polka Xylophone, and Mordkin did Saint Saens's Gypsy Dance. Pajitzkaia did De Lazari's Danse du Papillon and Grig's Anita, to the delight of spectators.

## "THE MIRROR" ANNUAL.

### Features for the Issue of Jan. 31.

The contribution by Billie Burke to the special issue of Jan. 31, announced last week, will show Miss Burke in the new role of a short story writer. Another longer story by James Shelley Hamilton will also be included, with a behind-the-scenes setting. It is called "Celeste Aida."

Among signed articles is a discussion of the one-act play by George Middleton, the dramatist; a review of the season, by Lloyd Burt; an account of John McCullough's last performance, by Erroll Dunbar, who was in the cast, and a symposium on "The Stage Gentleman."

A three-color cover and various pictures of college plays are among the illustrations.

White, N. Y.

Laurette Taylor Lewis S. Stone Pamela Gaythorne Gladys Byers Margaret Nagle Guy Bates Post Theodore Roberts

FROM ACT III, THE BIRD OF PARADISE

# PERSONAL

TAYLOR.—Our first Hawaiian princess on the stage has a rather tragic time of it, for she jumps into a boiling volcano as a supreme sacrifice to her husband and to her native gods. Before all this happens, however, Laurette Taylor, who plays the role, does all of the playful things at which she has previously proved her ability. Luana's dance in the first act of The Bird of Paradise is really one of the features of the play, and shows a decided talent, which she has not drawn upon for a number of years. Miss Taylor served her apprenticeship as a leading stock woman in Seattle, in roles as diverse as Topsy and Camille, and then came to New York. Since then she has played in A Voice in the Distance, The Devil, Yosemite, The Great John Ganton, The Ringmaster, Mrs. Dakon, Alias Jimmy Valentine, and The Seven Sisters. Her first long dress part was Marguerite in Faust. She is a diligent actress; for example, she learned how to click castanets and how to sing in Spanish in order to give color to Carmen when she was cast for that role. One odd thing about her Luana is the accent which she uses and which makes her voice sound much like that of Madame Simone, who appeared on the same stage earlier in the season.

TITHERADGE.—New York likes nothing better than to place its own seal of approbation on an artist; press-booming challenges our critical powers, but when an actor bursts upon our view without previous canvassing and wins us by sheer merit, our enthusiasm mounts high. Madge Titheradge was unknown to those Americans who have not visited London and her personal success in The Butterfly on the Wheel, one of the most notable recorded in the city this season. She began her stage career less than ten years ago at the Garrick, London. A list of the roles she has filled, the second Water-Baby, the Wood Nymph, and Moonbeam, denotes what her natural range has been. Small, piquant and beautiful, she is the perfect type of ingenue; coupled to this is a capacity for emotional expression almost never found in so young an actress. Her role of Peggy would tax anyone, and her endurance in playing it for one hundred and twenty continuous times in London last season is something to arouse more than mere admiration. Repression characterizes her method, but her face during the trial scene of the play now at the Thirty-ninth Street shows, with rare eloquence and power, the inhuman struggle through which the butterfly is passing.

DE GRESAC.—Fred. de Gresac is a woman, the wife of Victor Maurel, the famous French baritone of the nineties. She began her career as a playwright in Paris, which was her home. Her name before marriage was Frederique de Gresac, which she altered slightly for a masculine nom-de-plume, when she began to write plays, as she believes that the public will listen to a man's work in dramaturgy, while they will regard a woman's lightly. The Marriage of Kitty was her most notable play. At present she is the collaborator in the librettos of two of the musical successes in New York—The Enchantress and The Wedding Trip. Mme. Maurel takes especial interest in the actual producing of the pieces she is concerned in and is the busiest figure at all the rehearsals.

METHVEN.—Jeanetta Methven soars so high vocally in Over the River, that the hearers' experience is unusual, to say the least. When people have heard the human voice in its natural range all their lives they cannot listen to the phenomenal accomplishments of Miss Methven without being considerably moved by wonder. The attention of prominent music professors has been called to the remarkable voice of the young woman, and one of them, a man of high authority in the Chicago Musical College, gives his testimony to the fact that she sings the C above high C with perfect ease and clarity of tone. He also says that she surpasses both the famous Peschka Leutner and the Californian singer, Ellen Beach Yaw. Jeanetta Methven was born in Springfield, Mass., nineteen years ago. She sang in a church choir, and then entered vaudeville, appearing four times each day. Mr. Dillingham then heard of her, and added her to the fine vehicle he has furnished for Mr. Foy.

White, N. Y.

LAURETTE TAYLOR

ALBERTSON.—Lillian Albertson, who has returned to the stage at the Harris Theatre, enacts the talker. Miss Albertson's work throughout the play places her toward the foremost rank of American actresses.

## CATHERINE CHISHOLM CUSHING.

(*Continued from page 5.*)

taining. So my comic opera shall have a genuine backbone, with the regular three acts—a beginning, a middle, and an end.

"I don't see how a dramatic play can be written in less than three acts, for the crux of the plot must come on the second curtain. I've been learning a good deal about technique in the past two years—sequence and suspense and things like that, which I intuitively knew before. Moreover, I believe in small casts, for what's the use of wasting money on a long salary list when it's unnecessary. The play with a small cast is easier to handle, because it never swerves from the point. Take Bought and Paid For as an example—every scene a vital part of the action. Stick to the story and don't drag in the irrelevant; that's my motto.

"Whatever else you say about me, please say that I am only a beginner. I don't pose as an authority, because I am hardly more than a novice. The last thought in my mind is to attempt giving points to those longer in the profession and more experienced with the instruments whose use I am only learning."

For all her youthful zeal, Mrs. Cushing is genuinely modest about her work. With indefatigable industry she is setting out to master the task of writing plays and that is the surest road to success.

CHAUNCEY L. PARSONS.

# THE MATINEE GIRL

PLAYS attract for two, among many, reasons but these are basic. They attract because they are so like what we know or so fascinatingly unlike. In the first class belongs The Talker, written by that cerebral-tyro dramatist, Marion Fairfax. The Talker complains that she lives in "the suburb of a suburb." We all know suburban life, for if we are not ourselves commuters, we visit commuter friends. Of the second was The Bird of Paradise that opened at classic old Daly's.

The Talker afforded another view of Tully Marshall, turned noble since the days he played the morphine fiend in Clyde Fitch's startling play, The City. The Bird of Paradise punctuated a new and vivid sentence in the chapter of that unique example of the natural school, Laurette Taylor. Miss Taylor's comedy is delicious. When, lying down kitten-like before the fire, she rolls over and smiles stubbornly at the native priest, the missionary and the rich man of the island, who offer her the crown of Hawaii, which she refuses because she fears her white husband might admire the white women he would meet in the capital, she is appealing in the same degree that throughout all the scenes she is intensely picturesque.

On the second night of The Talker, Tully Marshall, its leading man, received from Mrs. Fitch, the mother of the late Clyde Fitch, an antique gold snuff box of Austrian design, with a miniature of Maria Teresa enameled on its cover.

"I send you, my dear Mr. Marshall," wrote Mrs. Fitch, "the gem of my beloved son's collection of snuff boxes. I send it in recognition of your new success, assuring you that no one gloried more in your splendid rendition of the character of Hannock in The City than did I."

Mrs. Marshall, who is Marion Fairfax, the author of The Talker, has finished a new play entitled The Eager Heart. Its theme is the isolation of the rich. Its production will take place, according to present plans, this Spring.

Edith Taliaferro, whose name went up as the star of Rebecca of Sunnybrook Farm, the first time over the Grand Opera House recently, in recognition of the talent indubitably shown in a successful year in the drama of childhood, made her debut at two years of age with James A. Herne in Shore Acres. The photograph on this page shows Miss Taliaferro in the costume worn at the time of her stage debut sixteen years ago in the engagement which she can remember, she says, in "spots."

One of the spots was a maternal slippering received the second night of her career in drama. The first night she had been somewhat subdued by the strange surroundings and was so quiet that everyone assured her she was a good baby. This praise and the second performance had the effect of stimulating her powers of observation. She quickly became accustomed to the strange creatures about her, but those who occupied a lower plane, the row of solemn-eyed men of the orchestra, waiting to play sad strains at the fall of the curtain, puzzled her. She forgot her mother's whispered injunction: "Keep on playing in the sand, darling." With small fists full of sand she gazed intently at the row of solemn visages, then raised the fists and flung sand straight into the staring eyes of the musicians.

"Oh, mummy," she cried; "they jumped. They *is alive*!"

*Stevens, Chicago.*

LITTLE EDITH TALIAFERRO

As she appeared in Shore Acres

On Jan. 29 Mabel Taliaferro joins the legitimate stars who are shining temporarily in the vaudeville firmament. The former Polly of the Circus will play from Chicago to San Francisco, on a twenty weeks' tour.

Ben Ali Haggin will exhibit next week the portrait for which Kitty Gordon has been patiently sitting for a fortnight. Miss Gordon is shown sitting on a divan. The orange colored evening wrap she wears as The Enchantress is wrapped about her. The globe of gold fish to which she sings in the same play stands at the foot of the sofa. Miss Gordon leans forward, her strange bright eyes, inscrutable as Madame Simone's, intent upon some distant object. The light from behind seems to focus on the smart blue bow in her hair.

Sallie Fisher in a behind-the-scenes chat opined that the stage was an uncertain and elusive thing. Said she: "When I am thirty-five, or at any rate when I begin to look old, I shall take out a company and play only the small towns, for I know I wouldn't live long—the food would end my sorrowful days."

"Is Modest Suzanne, The Girl in the Taxi, or The Girl from Rector's warmed over in a music oven?" she was asked.

"Merciful heavens," she retorted. "The Girl in the Taxi would be bad enough, but The Girl from Rector's?" She gave an imaginary jerk at an elevator rope. "Going down!"

Howard Fay, of the Stampede company, is convincing audiences nightly that Maclyn Arbuckle is a prevaricator. Mr. Arbuckle has been heard many times and by many persons to assert, with profane trimmings, "Nobody loves a fat man." Mr. Fay, though manifestly over what down South they say is "hog size," two hundred pounds, is making love so successfully on the stage that he has disproved Mr. Arbuckle's statement. Friends of both contemplate arranging rival love scenes for the plump players, for the delectation of matinee audiences.

Violet Rand set sail last week for 63 Gower Street, London, where she will live under the chaperoning wing of Miss Gertrude Watts, that friend of all American girls, to whom Stella Hammerstein and Josephine Victor went for mothering and befriending on their first visit to the world's metropolis. Yet this hope for the homesick is only Miss Rand's secondary destination. Her primary one is the Globe Theatre, where she will join an English company in its presentation of The Easiest Way. Miss Rand, who will play Annie, the acquisitive colored maid, in which she appeared for two years, is the only American who goes across seas to the aid of the English cast.

THE MATINEE GIRL.

# THE STAGE BIRTHDAY CALENDAR

HOLBROOK BLINN

**January 17.**

EDNA WALLACE HOPPER, who continues a second year as chief support to Richard Carle in Jumping Jupiter.

DAVID TORRENCE, who divides his time between drama and opera, recalled with Maude Adams in What Every Woman Knows, and this season with Lulu Glaser in Miss Dudlesack.

EUGENE COWLES, who will always be remembered for his admirable work with the Bostonians, and who is now singing Bill Bobstay in the star cast of Pinafore.

ETHEL BRANDON, who appeared at the New Theatre last season in The Blue Bird, Vanity Fair, and The Arrow Maker, and who is now on tour in the first-mentioned piece.

HORACE JAMES, excellent character actor that he is, now in his second season as Timothy Battles in Get-Rich-Quick Wallingford.

JANET ACHURCH, the distinguished English actress, recalled here for her work in The Doll's House and Forget-Me-Not, at the Madison Square Theatre, some few years ago.

OSCAR APFEL, the well-known stage-director, now upon the staff of the Edison Moving Picture Company.

**January 18.**

OLGA NETHERSOLE, who starred through the South and West last season, but who is not likely to reappear here for some time.

LUCY SIBLEY, the English actress, from the Drury Lane Theatre, who was so excellent as the Duchess of Danebury in The Sins of Society.

GLADYS CLAIRE, who plays ingenue roles, recalled in Girls Will Be Girls, Peaches, The Man from Mexico, and Kitty Grey.

LYNN PRATT, this season on tour with Mrs. Leslie Carter in Two Women.

**January 19.**

MINNIE DUPREE, seen early this season with Henrietta Crosman in The Real Thing, and who later starred briefly through New England in The Indiscreet Mrs. Tyne.

HARRY DAVENPORT, who continues a second season in the leading role in The Commuters.

JESSIE E. PRINGLE, who plays character and grand dame roles in stock, this season at the Princess Theatre, Des Moines.

HENRY MILLER, JR., whose work shows constant improvement, now playing with Billie Burke in The Runaway.

MARGARET DALE OWEN, who plays leading parts in the support of her husband, Harry Corson Clarke, with whom she is now making a tour of the world.

FLETCHER HARVEY, one of the lucky actors who have been associated with Get-Rich-Quick Wallingford since the first performance.

**January 20.**

HERBERT CORTHELL, who will not soon be forgotten for his work in the original production of Seven Days, and who was last seen hereabouts with Louise Gunning in The Balkan Princess.

GRACE TYSON, of the vaudeville team of McWatters and Tyson, recalled on Broadway in The Mimic World and The Follies of 1910.

W. W. AULICK, who tells us all the interesting things we ought to know about the various attractions managed by Liebler and Company.

LAURENCE EYRE, lately seen with Julius Steger in The Master of the House.

**January 21.**

ZELDA SEARS, who deserves a happier fate than that she recently experienced in her new starring attempt in Standing Pat.

WILLIAM F. HAWTREY, who is having a successful season on tour in Dear Old Billy, in which he hopes soon to appear on Broadway.

OSCAR EAGLE, appearing in Chicago in the special Belasco production of The Woman.

HELEN LANGFORD, who appeared first this season in The Rack, afterward supporting Margaret Anglin in Green Stockings.

GRACE HAMILTON, popular stock player, this season at the College Theatre, Chicago.

INEZ BAUER, the clever dancer, at present with Richard Carle in Jumping Jupiter.

ROBERT L. DAILEY, brother of the late Peter Dailey, divides his time between vaudeville and musical comedy.

**January 22.**

CONSTANCE COLLIER, who has appeared here in Samson, Israel, and Treiawny of the Wells, and who recently concluded her tour in Thais.

HENRY B. STANFORD, who has lately appeared in the support of Viola Allen, last season in The White Sister, and more recently in The Lady of Coventry.

CONSTANCE COLLIER

FLORENCE GUISE, who was for a long time seen on tour in The Goddess of Liberty.

WILLIAM EVILLE, who has been playing the role of the burglar in Seven Days since the original production of that piece.

**January 23.**

HOLBROOK BLINN, than whom our stage has no better actor, for several seasons leading man with Mrs. Fiske, and now in his second starring season in The Boss, in which he does most admirable work.

BLANCHE MORRISON, one of the most popular prima donnas in the Aborn Opera company, with a most extensive repertoire of soprano roles, now singing the part of Arline in The Bohemian Girl on tour.

DODSON MITCHELL, whose career has been devoted chiefly to the support of three stars, Julia Marlowe, Arnold Daly, and Alla Nasimova, and who recently appeared with Julius Steger in The Master in the House.

GRACE HENDERSON, who has not appeared behind the footlights for the past two years, her last work being with John Drew in Jack Straw.

SIGNOR PERUGINI, the former light opera tenor, who is not likely to appear on the stage again, his last professional work being with Francis Wilson in Erminie in 1904.

KATHERINE DU BARRY, who plays character roles, one of her biggest successes being Aunt Rose in Zaza, which she has played in the support of both Mrs. Leslie Carter and Eugenie Blair.

FRED NIBLO, JR., the clever offspring of Fred Niblo and Josephine Cohan, who this day celebrates his ninth birthday, and who recently made his stage debut, playing a bit in The Fortune Hunter for a few performances.

JOHNSON BELASCO.

# REFLECTIONS

Elena Gerhardt arrived from Europe on the *Vaderland* last week. She gave a lieder recital at Carnegie Hall Jan. 9.

R. S. Ewen, who has been appearing in vaudeville in the sketch, The Taming of Eleanor, supported by his wife, Christine Prince, collapsed on New Year's Day and was hurried to Chicago to undergo a second operation.

True S. James is putting out Mansfield's The First Violin, with Edna Craig, formerly of The Sweetest Girl in Dixie, prominent in the supporting company. Harry Farley, lately of The Squawman, will manage the show.

Stephen Grattan has returned to New York, after playing vaudeville engagements in the Middle West.

Charles McCuen is now advertising agent of the new Indiana Theatre in Chicago.

Jane Wheatley spent Christmas with relatives at San Antonio. She returned to New York for the New Year.

Erville Alderson has left Robert Edeson to return to the cast of Shorty McCabe, with Victor Moore, under Frazee and Lederer.

Edythe Bower, a pupil of Irene Ackerman, will give original sketches at the next performance of the Literary and Dramatic Union, which will take place at Lincoln Square Theatre Hall on Jan. 27. A feature of the entertainment will be the debut of Florence Hamilton, a niece of Tony Hamilton. Other artists will include Fern Floyd, Jennie Hale Whyte, Baroness Derebagliati, Mignonette Lightner, Frank Bronson, and Josephine Spinner.

Ethel Barrymore was absent from the cast of The Witness for the Defense at the Empire for three performances during Christmas week, owing to an attack of laryngitis.

Harry James Smith, author of Mrs. Bumpstead-Leigh, has a new comedy for Tim Murphy.

Harry Lauder had a narrow escape from death recently while crossing the River Clyde in a rowboat from Gourock to Dunoon, Scotland. There was a violent storm in progress, and the boat was nearly swamped by high waves. He was on his way to visit a sick son.

Harry H. Bendix and Olga J. Coyne were married in Brooklyn on Dec. 17. Bendix's father, Theodore Bendix, is musical director of The Spring Maid with Missi Hajos.

Lelia McIntyre and John Hyams stopped the performance of The Girl of My Dreams in Cincinnati last week and had a man removed from the theatre who was commenting aloud on their work.

Mrs. Jennie Turnour was granted a divorce from Jules Tournour, the famous clown, in Kansas City on Dec. 23.

Clinton Preston, leading man with Baby Mine, playing recently in Kansas City, was taken ill in that city on Dec. 24. He has not, however, retired from the cast.

The Shuberts have found a substitute for the orchestras they recently abolished from many of their houses called the choralcelo, which is said to produce some beautiful organ and string tones. It is the invention of two local men, and will be installed in the Thirty-ninth Street Theatre as an experiment.

Final argument on the appeal by B. F. Keith in the suit to dissolve the firm of Keith and Proctor and restore to each of the partners his share of the property of the combination has been heard in the Supreme Court of Maine at Augusta. F. F. Proctor was represented by Judge David Leventritt and W. F. S. Hart, of New York, and Mr. Keith by a local attorney. The present argument is on the appeal of Mr. Keith from the decision of last July, when the Appellate Division of the Supreme Court at Portland awarded the Fifth Avenue Theatre to F. F. Proctor, and gave him possession on Nov. 1. The case has been taken under consideration and a decision is not expected until after the holidays.

The Western Vaudeville Managers' Association, of Chicago, has opened negotiations through Charles E. Bray to secure a route to the Pacific Coast. At present they are bounded by Wyoming, Oklahoma City, and Texas.

William McGowan, who resigned as manager of Miles's Majestic Theatre in St. Paul a week ago, has been appointed manager of the New Grand Theatre in Evansville, Ind., to take the place of E. O. Childs, transferred to the Orpheum, in Peoria, Ill.

It is rumored that the Haymarket Theatre, Chicago, owned by Mrs. Kohn and George Middleton, will soon revert to vaudeville, booked by the W. V. M. A.

Edward Childs Carpenter, the playwright, has an amusing novelette of barnstorming adventures, entitled "The Easy Mark," in the February number of *Adventure* magazine.

The Stampede, Cecil B. De Mille's play in which Lillian Buckingham has been starring the past two seasons, will begin a tour of the principal cities of Canada at Toronto on Feb. 19.

The Sop, a rather pretentious philosophical play by J. Arthur Nelson, of Cleveland, O., has been accepted by the Authors' Association Producing Company, and will be given a metropolitan production early in the Spring.

The engagement is announced of Gerda Henius to Rapley Holmes, playing in Chicago at McVicker's Theatre, in The Round-Up.

Hal Johnson, late star of The Arrival of Kitty, supported by Dale Devereaux, Jr., and Arthur Rowland, opened Jan. 1 in their new comedy sketch, with music, The Chap in the Petticoats, at the Priscilla Theatre, Cleveland, Ohio.

Frieda Hempel, prima donna of the Berlin Opera, will be a member of the Metropolitan next year.

Miss Lily Carthew is coaching The Man on the Box, the play chosen for the first annual production of the junior section, Jewish Children's Aid Society, Boston. The play will be given March 7 in Jordon Hall, Conservatory Building. This is the first production of the play by an amateur organization. Miss Carthew was in the original New York cast, with Henry Dixey.

On Jan. 20 the Broadway Publishing Company will publish the autobiography of M. B. Leavitt, called "Fifty Years in Theatrical Management."

Harold Rowe has left the cast of Wilton Lackaye's new play to rejoin James O'Neill in his tabloid version of Monte Cristo, which is to open shortly on the Orpheum time.

Craig Neslo, who will be remembered for his John Marshall in support of Jane Eddington, at the Majestic Theatre, Chicago, Ill., has been engaged by Al. Trahern to play the porter in The Song Book Girl, featuring Jessie Mae Hall, opening at the Broadway Theatre, Camden, N. J., Jan. 8.

Lillian Mariey, author of The Scratch, returns to vaudeville in Roland Day's comedy sketch, supported by Muriel Dewey and Harry P. Dewey, favorite nephew of Admiral George Dewey.

The Five Whirlwinds of the Desert, one of Hassan Ben Ali's numerous troupes of Arab acrobats, will be seen for the first time in New York at the dinner to be given for President Taft by the Press Club on Saturday night at the club house on Spruce Street. This troupe has just returned from Australia by way of San Francisco.

The Miser's Dream and Awakening, a playlet by Hyman Adler, a favorite of the Ghetto theatres, is being shown at the small time theatres in this city. The sketch ran over a month at one house in the Ghetto with the following in the cast: Pearl Charlton Seward, Hyman Adler, and Sam Gold.

Sturgis and Walton have recently issued "Through Trackless Labrador," by H. Hesketh Prichard; "Life and Labors of Bishop Hare," by M. A. De Wolfe; "Recollections of an Officer of Napoleon's Army," by Blaze; "The Likable Chap," by Henry McHarg Davenport; "Paper-Bag Cookery," by Alexis Soyer, and "A Little Book of Homespun Verse," by Margaret Sangster. They announce for the Spring "Dickens as Editor," by R. C. Lehman, and "The Drunkard," by Guy Thorne.

Anthony E. Wills, who was stricken at Allentown, Pa., early in August after the premiere of his play, The Struggle, is slowly recovering his health in the Pocono Mountains, where he will remain all Winter.

Sidney Drew has filed a petition in bankruptcy, with liabilities of $32,660 and nominal assets of $5,100. This is his third appearance.

Martin Beck has gone to San Francisco to begin his annual tour of inspection of the Orpheum Circuit.

The scenery, costumes and effects for Sumurun arrived last week on the steamship *Barbaressa*, and filled over 250 crates.

Tacoma, Wash., has followed in the wake of its sister city, Seattle, and the social service board is trying to acquire a censorship of all the plays, moving pictures and vaudeville that come to the city. The local press out there insinuates that the board wants permission to see shows for nothing and isn't so keen on reform.

Elmer E. Ashmore, watchman in the Grand Opera House in Philadelphia, lost his footing while making his rounds on the morning of Jan. 2, and fell a distance of fifty feet from the flies to the stage. He sustained a broken arm and leg, several ribs, and received serious internal injuries.

William Burress, now playing in The Million, and Mrs. Burress gave a "coming out party" at their apartments, 1699 Broadway, on Dec. 21, their first "at home" since their marriage, about a month ago. All of The Million company and a number of the bridegroom's friends from the Lambs Club were invited.

Tom Terriss, the English actor, is presenting in vaudeville in America a sketch adapted from Dickens's "A Christmas Carol." It is called Scrooge, and has met with considerable success.

A new play entitled Milestones has been written in collaboration by Arnold Bennett and Edward Knoblauch, the authors respectively of The Honeymoon and Kismet, both of which are now running in London and the latter in New York. Mr. Knoblauch returned from New York on Jan. 10, for the production in February.

Mr. John E. Hazzard, who appeared on tour with Fritzi Scheff in The Duchess—otherwise known as "Jack" Hazzard and famous in literary circles as the author of "Ain't It Awful, Mabel?"—announces that he is about to publish a new book of poetry, entitled "Verse and Worse." The Baker-Taylor Company are the publishers. Mr. Hazzard's first book of poems, including the famous "Mabel," was issued under the title of "Poetry and Rot." In between these two volumes of poetry Hazzard also published a novel, entitled "The Four-flusher," which has enjoyed very considerable success.

Octave Mirbeau, the French dramatist, is at work on two plays, the heroes of which are Napoleon Bonaparte and Kaiser Wilhelm. The play dealing with Napoleon is laid at St. Helena, and Mirbeau has drawn a Napoleon hating France and wanting to become King of England and Emperor of Palestine, admitting that most of his victories were due to the genius of his generals in disobeying his orders, and so devoured by ambition that he carries on an electoral campaign among the negroes of the island in order to become Emperor of St. Helena. The other play shows the German Emperor fighting the influence of the great gun makers, Krupp and Schneider, finally succumbing to them and allowing them to rule Germany.

The Friars had a loving cup party at the monastery on New Year's night. All the members used their own steins from the grill room on the occasion.

The Reform Candidate, Macklyn Arbuckle's latest vaudeville offering, was written by Mr. Arbuckle and Edgar A. Guest, of the Detroit *Free Press*. It is a playlet of politics and domestic life, and is interpreted by a cast of legitimate players, including Evelyn Wiedling, Sidney S. Cushing, and Lance Burritt.

Grace Griswold, who is now appearing with Over Night, in the eccentric character role of Mrs. Patschen, is the author of a book of verse, Love and the Year, published by Duffield, which has been well received by the literary critics.

Ray Cox, who is now appearing in The Never Homes, is to sail for London early in the Spring to appear at the "halls" in fulfillment of an engagement made three years ago, when she made her debut in London.

Curtis Burnley, the Southern character impersonator, will give her second recital at the Republic Theatre Friday afternoon, Jan. 26. Mrs. Burnley is a talented entertainer and writer of songs. Many of her child verses have been set to music by Lisa Lehman.

Edna May, of musical comedy fame, now Mrs. Oscar Lewissohn, has been offered a part in a new play which Robert Loraine is about to put on in London. Her decision has not yet been given.

Katherine Grey has been engaged to succeed Laura Nelson Hall in the title character of the Eastern Everywoman company, which is now playing at the Lyric Theatre, Philadelphia. Miss Grey's most notable metropolitan success was in The Reckoning, by Arthur Schnitzler, at the Berkeley Theatre. For the last two years Miss Grey has been starring in Australia.

The Man from Cook's, the English book and lyrics of which are by Henry Blossom, with music by Raymond Hubbell, will soon be staged. Rehearsals of the production have begun. The original comedy, by Max Ordenneaux, had a long run in Paris. Its scenes are laid in Paris and an Italian seashore resort.

Typhoon was produced at the Theatre Sara Bernhardt in Paris during the Fall, with great success. M. de Max, who has acted in America, was in the title-role, and made one of the biggest hits of his brilliant career.

Madame Rejane and George Grossmith are allied in a condensed version of Sans Gene in Paris.

Weber and Fields's first burlesque will be made from When Bunty Pulls the Strings. This was decided after various other successful plays in New York had been seen by Weber and Fields, Lillian Russell, Fay Templeton, and Edgar Smith, the librettist. The jubilee company will probably burlesque other popular successes during the Weber and Fields jubilee engagement, as was the custom at the old Music Hall. No stage director has been selected as yet. The theatre in which this jubilee will be played has not been decided upon, but very likely the first performances will be given out of town for two nights in the first or second week in February. The New York season will then follow immediately.

The Lyceum Theatre at Baraboo, Wis., which has been playing vaudeville this season, will revert to stock attractions beginning Jan. 15.

C. R. Williams, formerly press agent of the Drama Players, has been engaged as press representative for Thomas A. Wise in Cap'n Whittaker's Place.

Gertrude Elliott has appropriated one of her sister Maxine's leading men, Julian L'Estrange. Mr. L'Estrange has been assigned to the role of Roger Wade, the artist chap, in David Graham Phillips's posthumous comedy, White Magic, which Miss Elliott is now rehearsing daily on the roof of the Century Theatre.

The company supporting Gertrude Elliott in White Magic includes Julian L'Estrange, Alexander Scott-Gatty, Ben Johnson, Florence Brian, Ruth Chester, Suzanne Perry, George le Guere, Edson R. Miles, and Charles Dowd.

The company selected to support Fritzi Scheff in The Night Birds (Die Fledermaus) will include George Anderson, Jack Hazard, Frank Rushworth, Frank Farrington, Milbury Ryder, Morgan Williams, Edith Bradford, Hazel Cox, Edith Brandeis, and Jean Laurence.

The programme arranged by Mikail Mordkin for his first appearance at the Winter Garden with Lydia Lopoukowa and Bronislowa Pajitzkaia this week started with The Bacchanale, with music by Glasonnov. This was executed by Mordkin and Lopoukowa, with the corps de ballet. The second number was the Valse Caprice, by Rubinstein, and danced by Mordkin and Lopoukowa. Mordkin appeared as a solo dancer in Greek Variations, and in a new gypsy dance, with music from Liszt's Hungarian Rhapsody No. 2. Mlle. Pajitzkaia appeared in Danse Characteristique—Petite Russian, by Dragomisky, and in the Anitra dance.

Joseph M. Gaites experimented with the stage lighting of The Enchantress at the New York Theatre on Saturday night by eliminating the usual footlights and substituting instead a series of lights within the proscenium on each side of the stage. The result was a doing away with the shadows cast on the speakers' faces by the usual system of lighting.

Eddie Foy Sunday night entertained all the members of his Over the River company at a restaurant where they witnessed a cabaret performance.

Mr. and Mrs. John Glendinning (Jessie Millward) left recently for a six weeks' sojourn in Bermuda. After their vacation they will open on the Orpheum Circuit in February in As a Man Soweth.

The one hundredth performance of Bought and Paid For took place on Dec. 19 at the Playhouse. The occasion was marked by the presence of newspaper editors from Philadelphia, Trenton, Atlantic City, Camden, New Brunswick, Paterson, Passaic, Newark, Perth Amboy, Bayonne, Burlington, Elizabeth and Plainfield, N. J.; Springfield, Mass.; New London, New Haven, Bridgeport, Greenwich, and Naugatuck, Conn., and Albany, Troy, Peekskill, Newburg, Catskill, Middletown, Port Jervis, Hudson, Saugerties, Port Chester, Poughkeepsie, Ossining, Fishkill, and Matteawan, N. Y.

The annual benefit for the Allied Societies of Temple Anshe Chesed of Harlem will be held at the Broadway Theatre Sunday evening, Jan. 21. Edward Margolies will be director; Lew Fields and Lee Shubert are patrons. Among those who have volunteered their services are Ned Wayburn, George W. Monroe, Al. Jolson, Melville Ellis, the English Pony Ballet, Vernon Castle, and the Hess Sisters.

Victor Herbert has sent cards of invitation to the leading composers in this city, Philadelphia, and Boston to attend the one hundredth performance of his newest comic opera, The Enchantress, at the New York Theatre. He will conduct the orchestra.

Mabel Barrison is much improved in health at Saranac Lake.

Mrs. William Corey, formerly Mabel Gilman, sailed for Paris Saturday on the Amerika.

The Russian dancers made their last appearance on the afternoon of Jan. 8 at a special matinee at the Metropolitan Opera House. Coppelia was the bill, and was interpreted by Alexander Volinine and Katrina Geltzer.

The members of The Candy Girl company were given a Christmas banquet by their manager, B. M. Garfield, after the show at Portsmouth, O., Christmas night. The following members were present: B. M. Garfield, J. D. Treadwell, William Martin, Edward Parker, Jack Thompson, William Bowers, Edward Stanley, Joe Lascelle, Guy Moore, Leone Marble, Maud Lascelle, Mame La Bure, Hazel Case, Luscille Dye, Ellen Boyle, Edith Kline, Nora Conner, Henrietta Campbell, Nellie Cooper, May Betts.

Raymond Hitchcock has purchased nearly five hundred turkey wishbones at 20 cents apiece for his Wishing Room in his country house in Ludingtonville, Putnam County, N. Y.

E. J. Carpenter's Blue Mouse company is now playing in the South and reports good business. Wanda Ludlow is being featured in the part of Paulette.

Lawrence Grant, formerly leading man with Olga Nethersole, and Helena Byrne, formerly leading woman with Henry Woodruff in Brown of Harvard, have been engaged by A. G. Delamater to support William Hawtrey in Dear Old Billy.

THE NEW YORK
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## TO "THE MIRROR."

CHICAGO, Ill., Jan. 8.—This is a hard season for the actors. Jobless Thespians are besieging the city and word comes from New York that conditions are no better there. The Chicago *Tribune* estimates that there are 1,500 theatrical men and women here out of employment. Show folks look on this as a very conservative estimate. The hotel managers report an abundance of leading men, leading women, "heavies," chorus girls and other brands of performers ready to accept jobs on a moment's notice. The booking agents say there never was so many legitimate artists "at liberty."

Local theatrical agencies are crowded daily. There are more players available than during the middle of Summer, when actors are supposed to be resting. The vaudeville agents report that feature attractions are in demand, which shows better conditions prevailing in vaudeville than in the drama. There are a great number of smaller acts available for vaudeville purposes, but few really desirable attractions.

Milo Bennett reports a hard season for dramatic and musical companies. Rowland and Clifford say that all the companies are "coming in," and very few going out. Merle H. Norton, who has four companies on the road, opened a new one Jan. 7, and closed one on that date—an even break. Harry Armstrong, who books chorus girls, says that there are two hundred girls for every position he can offer. Charles E. Hodkins of the Hodkins Lyric Vaudeville Association, says vaudeville has not been particularly affected. He says that vaudeville has not felt the slump that is reported by legitimate agents and managers. Harry Askin, a producer, has just closed one company, but is organizing another. He does not admit a discouraging outlook. Frank Winninger is one of the few managers to report a successful season. He is manager as well as actor. Thompson and Company, who furnish the songs for musical performances, and most of the vaudeville actors, say there are a great many idle players now in Chicago and New York.

## T. M. A. NOTES.

The Bluefield Lodge, No. 82, T. M. A., at its regular meeting at the Elks' Theatre Building, in Bluefield, W. Va., on Jan. 7 elected and installed the following officers: Morris A. Saulth, President; B. D. Turner, Vice-President; J. B. Wade, Recording Secretary; Robert Baker, Treasurer; Frank O'Brien, Financial Secretary; Isador Boker, Assistant Financial Secretary; J. Fred Moyers, Marshal; W. E. Woolming, Sergeant-at-Arms; J. B. Wade, M. E. Saulth, Benny Baker, Trustees; Ollie A. Savin, Past President. This lodge is the infant of them all, having been organized on Oct. 21. After the installation a Dutch lunch was tendered to all present by the retiring president, Ollie A. Savin.

## RALPH DELMORE IN VAUDEVILLE.

Ralph Delmore appeared last week at the Hudson Theatre, Union Hill, N. J., in an offering entitled In the Name of the Law. Important in the support of Mr. Delmore is Lida McMillen, who has previously appeared with Mr. Delmore in The Third Degree on tour.

## ACADEMY MATINEE.

The American Academy of Dramatic Arts will give its first matinee of the season on Thursday afternoon, Jan. 18, in the Empire Theatre. The programme will consist of a three-act drama, entitled The Congressman, by John D. Barry.

## NEW SYNDICATE IN VAUDEVILLE.

The Southern Circuit Company, incorporated four weeks ago by Jake Wells, president; Harry Mittenthal, vice-president; Aubrey Mittenthal, secretary and treasurer, and Clarence Weiss, general manager, with a capital stock of $500,000, will control a circuit of thirty-two vaudeville theatres in the South. Efforts will be made to enlarge the circuit, and negotiations are under way to acquire or build two houses in New York. When seen by a MIRROR representative, Aubrey Mittenthal said that the theatres would run vaudeville and moving pictures, and that the houses would be open all the year round. It is planned to begin operating the circuit about April 1. The list of cities includes Chicago, Detroit, St. Louis, Louisville, Kansas City, Oklahoma City, Tulsa, Okla.; Little Rock and Hot Springs, Ark.; Norfolk and Richmond, Va.; Augusta, Savannah, Atlanta and Macon, Ga.; Chattanooga, Memphis and Nashville, Tenn.; Birmingham, Montgomery and Mobile, Ala.; New Orleans and Shreveport, La.; Beaumont, Galveston, Houston, San Antonio, Austin, Waco, Fort Worth and Dallas, in Texas, and Charleston, S. C. The last house acquired was the New Greenwald in New Orleans.

## KISMET.

Alice Kauser sends to THE MIRROR the following information:

"A correspondent in the New York *Times*, under date of Jan. 7, who calls himself 'Spes,' attributes to Mr. Rheinhardt Mr. Knoblauch's inspiration for Kismet.

"This could not possibly be the case, for Mr. Knoblauch began to write his play in the Spring of 1909. The completed manuscript was in my hands Nov. 1, 1909. Sumurun was not produced until April, 1910."

## METROPOLITAN HONORS BELASCO.

A committee representing the Board of Directors of the Metropolitan Opera House has presented to David Belasco an album containing the autographed photographs of scenes from the opera The Girl of the Golden West, and all the artists concerned in the production, as a token of appreciation of Mr. Belasco's assistance in the preparation and production of Puccini's opera on Dec. 10, 1911.

## MUNICIPAL THEATRE AT PITTSFIELD.

Business men of Pittsfield, Mass., have purchased the Colonial Theatre in that city for the purpose of bringing good attractions to it. They have already begun repairing and redecorating the house, with the intention of making it as habitable for actors as for audiences. Although they do not expect to waste money on the undertaking, they do wish to make the Colonial as creditable to Pittsfield as are its library and museum.

## PINK LADY AGAIN FOR LONDON.

Klaw and Erlanger announce that their Pink Lady company, which played at the New Amsterdam Theatre for ten months and is now playing at the Colonial Theatre in Boston, will sail for London on March 23, to open at the Globe Theatre on April 8. The principals who will appear in London are Hazel Dawn, Alice Dovey, Alice Hegeman, Frank Lalor, Jack Henderson, Fred Wright, Jr., Louise Kelley, and Ida M. Adams.

## CUES.

Jan Munkacsy, the eminent Hungarian violinist, and his wife, will appear in a musical vaudeville sketch next month.

Among the new members of the cast of The Man from Cook's, now in rehearsal, are Flavia Arcaro and Marion Murray. Miss Murray is making her debut in musical comedy. She appeared recently as joint star with Arthur Dunn in Two Feet from Happiness.

Jennie Dunn, wife of the late Sara Kendall, and her brother, Arthur Dunn, the diminutive comedian, have begun a vaudeville season. Miss Dunn is returning to the stage after an absence of nearly ten years.

Professor Norwood, the hypnotist, has just closed a contract for a two-year tour of the Orient. He will sail from San Francisco on Jan. 23 taking with him his entire company, and will open at Honolulu on Feb. 3.

May Maloney was married on Jan. 9 to James R. Wells, of New York, at the residence of Dr. George L. Wolfe, in Baltimore.

The task of selecting show, medium and dancing girls for the coming Weber and Fields Jubilee was partially completed on the stage of the Broadway Theatre on Jan. 9, when nearly 200 candidates were personally seen by Messrs. Weber and Fields. The gathering partook largely of the character of a reception, or Old Home Day, for many of the callers did not desire to obtain positions, but, being Weber-Fields alumnæ, called to pay their respects and renew old college friendships. Among the graduates in attendance were Ethel Kelly, Elsa Rinehart, May Hopkins, May Willard, May Grant, Pauline Allison, Teddy Girard, Elsa Kenney, Lillian Hilton, Maude Lolley, Nathalie Dagmar, Frances Ingraham, Louise Owen, May Milton, May Von Sommerfelt, Helen Marche, Florence Walton, Ida Costello, Minerva Walton, May Brennan, Vinnie Mason, Jessie Crane, Stacia Leslie, Ethel Wheeler, Clara Lloyd, Gertie Moyer, Netta Lyon, Emily Miles, Violet Pearl, Adelaide Mason, Edna Chase, Billie Birch, Fay Tincher, Marie Goodman, Violet Marsden, Frances Ross, Hazel Rosewood, Lola Curtis, Elise Hamilton, Olive Carr, Jeanne Crane, and Libbie Diamond.

Houdini will appear at Hammerstein's Victoria the week of Jan. 29.

Lewis Waller has announced his determination to produce more plays in this country. He was so pleased by the success of A Butterfly on the Wheel in the Thirty-ninth Street Theatre that he will continue as a producing stage director in America. This is Mr. Waller's first experiment as a manager by himself, and he is contemplating enlarging his producing interests in this country to a great extent next season.

Sybilla Thorne has returned to the stage under her banker husband's name, Pope, and is playing with Wilton Lackaye in The Right to Happiness at the Bijou. In private life she is Mrs. Charles Hudson Pope. The first Mrs. Pope is now Mrs. Donald Brian.

Late trains were the cause of the delayal of the performance of As a Man Thinks, John Mason's starring vehicle, for over two hours at the Shubert Theatre, Milwaukee, on Jan. 7. The company had left St. Louis early that morning and traveled through country with the temperature over twenty degrees below zero. The players had been without food all day, and the two locomotives that finally reached their destination were covered with ice.

## VARIETY HOUSES.

ALHAMBRA.—George Lashwood, Homer Miles and company, Linden Beckwith, Yorke and Adams, Willie Weston, Joe Jackson, Sally Family, Great Richards, Seven Pichianas.

BRONX.—Edmund Breese and company, Walter C. Kelly, Harry Tighe and company, Neapolitans, Maud Tiffany, Morris and Allen, Henshaw and Avery, Martine Brothers.

BUSHWICK.—Remenos of Underworld, May Tully and company, Great Howard, Stella Tracey, Jones and Grant, Vittoria and Georgetti, Gardner and Stoddard.

COLONIAL.—Maclyn Arbuckle and company, Frank Tinney, Ivetta, Chick Sales, Weston, Fields and Carroll, Four Lukens, Kajiyama, Work and Ower.

FIFTH AVENUE.—Adele Ritchie, Charles R. Evans and company, Barnes and Crawford, Mr. and Mrs. Jimmie Barry, White and Perry, Arthur Deagon, Ben Beyer and Brother, Norman and Hans, Bosworth and Hayes, Old Soldier Fiddlers.

HAMMERSTEIN'S.—Pauline, Gould and Ashlyn, Mazie Cline, Jimmie Britt, Benita and Hears, Frank Morrell, J. C. Nugent and company, Hibbert and Warren, Windsor Trio, Barton Trio, Church Sisters, Scott and Mellon.

ORPHEUM.—California Tom Edwards, Williams and Van Alstyne, McConnell and Simpson, Collins and Hart, Fay Two Coleys and Fay, Shirley and Kessler.

## LETTER LIST.

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### WOMEN.

Austen, Lenore, Faith Avery, Cecile P. Ayres, Lucille Armstrong, Pearl Abbott, Ida Adler, Adele, Mrs. Raymond, Marion, Margery, Adele Rae, Alma Bradley, Catherine Proctor, Mai Acton, Alberta Gallatin, Jane Kennedy, Arthur Bennett, Gertrude Bradley, Kathryn Byron, Mrs. Percy Haswell, Mrs. Adelle Markee, Bertha Brune, Mrs. Fay Bainter, Mrs. Carter, Harriett, Gay, Emma, Campbell, Alberta Chalee, Gertrude, Coleman, Tia, Campbell, Judge Cain, Georgia Cayvan, Marion Cheatham, Lillian, Crosman, Faye Custer, Corelle Clifton, Faye B. Cass.

Delmar, Dorothy, Margaret Dunne, Mary B. Dean, Dorothy Dunstan, Mrs. Dawson, Eleanor Drew, Gertrude, Dallas, Clara De Witt, Leslie Dickson, Belle D'Arcy.

Eriksten, Ann, Mildred Elaine, Paula Edwards, Ollie Eaton.

Fenton, Isabell, Ethel Fowler, Lillian Fischer, Beth Franklyn, Frances French, Mabel Fenegan, Wilhelmina Frances, L. Fernandez, Marbey Farrar.

Gale, Frankfyn, Lotta Gale, Florence Gallyon, Marie Gemmell, Vida Grant, Marie Gahan, Belle Gaffney.

Harris, Caroline, Catherine Haven, Blanche Holt, Cornelius Hesselin, Cecil Holland, Mrs. E. Hamlin, Laura B. Hamilton, May Hillman, Florence Huntington, Rose Hatch.

Ives, Emma.

Kingston, Winifred, Louise Kent, Mattie Keen, Hazel Kirk, Kara Kooveren, Blythe Kotcham, Bertha Kalisch.

Lane, Florence, Florence S. Leonard, Mildred Lowell, Elizabeth Le Ray, Lora Lisk, Alice Lagan, Flo Lorraine, Florence Lelmrich, Bessie Leslie, Augusta Lane.

Mack, Marilyn, Ada Meade, Jane May, Virginia Milton, F. Marland, Renee Marlay, Clara Mallon, Martha Mayo, J. R. McLellen.

Nasbee, Marie, Ruth Nevin.

Oliver, Edna.

Phillips, Minna, Alma Powell, Kathleen Parlow, Bessie Price, Ida Pomeroy, Ribeira Palmer, Natalie Perry, Gertrude, Perry, Sarah Perkins, Edith Percival, Mrs. A. A. Pattingson.

Rae, Isabella, Sally Rand, Rebecca Ritzley, Louise Randolph, Mabel Rand, Myrtle Reynolds, Anna Raymond.

Seaton, Violet, Anna Stoddard, Katherine Sessue, M. Sullivan, Anna Schaber, Louise Sanford, Truly Shattuck, Betty Scott, Ruth Shepard, Vesubia Serpent.

Tucker, Ann, Ella Tavelate, Alice Tisdale, Kate Tunstay, Mary E. Taylor, E. Travers.

Van Lake, Blythe, Margaret Venne, Kathryn Vincent, Helene Vosin.

Warfield, Irene, Arline Wiseman, Julie Wilkie, Loretta Winthrope, Eubalia Wylie, Annabelle Whitford, Margaret Weyherly, Marie Wynne.

### MEN.

Atkinson, John A., Fred Allyn, Burton Aubrey, Walter Aregor, G. H. Andy.

Brown, H. Stanley, Theo. L. Bradley, Edwin Boring, Victor Benoit, Curtis Benton, J. E. Brown, Ralph Brett, C. C. Bartling, Elwood Bostwick, W. W. Brown, Louis Buckley, Kirk Brown, E. Bull, Elmer Barton.

Claudius, Dane, Arthur Carlton, Carroll C. Clucas, L. S. Carpenter, Norbet Caughy, Walter Clayton, Jack Chapman, Wm. F. Campbell, John Callahan, L. Andrew Castle.

Donalds, S. N., Kenneth Davenport, Eddie De Nerie, Frederick E. Dorf.

Erickson, C. L., Fred. Eric, W. H. Elliott.

Ford, Harrison, E. Fay, E. M. Feders, Jas. F. Fulton, Chas. L. Fletcher.

Greene, Fred. C., Nat Goodwin, Ted Gibson, Chas. B. Grant, Joseph R. Garry.

Hitchcock, Walter, Daniel Halifax, Arthur Hull, Warren L. Hill, Geo. D. Hart, C. Hoose, Wm. Herman, Jack Hartford, W. S. Haley, Milton Hirshfield, Harry Hatfield, John Hanley.

Innes, Fred. N.

Jones, J. Stanley, Harry Julian, A. M. Jones, Frank Jamison.

Karl, W. E., Harry Kendall, Archie Kearns, Cecil Kirke, John J. Kennedy, Arthur A. Klein, Frank Kilday, Robert Kelly, Harry S. Kent, R. J. Kenyon, Lawrence Knickerbocker, Fred. J. Keating.

Lawson, Jas., Robert Lawlor, Frederick Lane, L. Leerwood, Cecil Lagrew, Harry Linson, Wilfred Lytell, L. R. Lefferson, Jack Lodan, Mitchell Lewis, Joe H. Lee, Eddie Lloyd, Geo. Lyding, D. F. Leary.

Mullen, James, James Morrison, Chas. A. Martin, Edward Mackay, C. F. Morrison, Corbett Morris, George Mosser, John R. Mackie, G. C. Mitchell, Wm. McKay, Al. McGarry, Myles McCarthy.

Norval, James, Roby Newcombe, Edgar Norris, Orland, Lee, Jack Oliver.

Powers, Eugene, Geo. A. Powers, Edmund Pollock, Arthur Pryor, Archie Patterson.

Robins, E. H., Harl Redding, Ralph Rollins, Dan Ryan, Bernardo Rollins, Arthur Ross, Harry Radcliff, Walter P. Richardson, Howard C. Roby, Frank W. Richardson.

Scossia, Guzzio, Harry A. Spear, Alan Stanchfield, Fred. Shaw.

Trozier, Louis, F. Tilden, E. R. Trousdale, Carl D. Tooller, S. R. Taylor, A. M. Thayer.

Venturies, Louis, Harold Vosburgh, Charles Van Dyne, Ray Van Sickle.

Wainwright, Will, Harry B. Wilkinson, Henry Warwick, J. B. Williamson, Herbert Hall Winslow, Oliver White, Eugene Weber, Mr. and Mrs. Wehsley, I. Irving White, Carl Whitcomb, Larry Wakefield, A. H. Williams, Henry Waxman, Richard Webster, Frank Worden, Fred. Weiler.

### REGISTERED LETTERS.

Mrs. Clara T. Bracy, Edna Garrick, Mrs. E. H. Lennon, Adele Wilbers, Percival Lennon, James Mullin.

## CURRENT AMUSEMENTS.

*Week ending Jan. 20.*

ACADEMY OF MUSIC—Stock co. in Jim the Penman—12 times.

ALHAMBRA—Vaudeville.

ASTOR—Raymond Hitchcock in The Red Widow—11th week—88 to 99 times.

BELASCO—David Warfield in The Return of Peter Grimm—14th week—107 to 114 times.

BIJOU—Wilton Lackaye in The Stranger—5th week—81 to 94 times.

BROADWAY—The Weldiaz Trio—4th week—66 to 81 times.

BRONX—Vaudeville.

CASINO—Commencing Jan. 16—Summer—7 times.

CENTURY—The Garden of Allah—15th week—106 to 120 times.

COLONIAL—Vaudeville.

COLUMBIA—Burlesque, Filling Burlesquers.

COMEDY—Beauty Calls the Stranger—12th week—92 to 105 times.

CRITERION—James K. Hackett in The Gods of Destiny—24 week—17 to 24 times.

DALY'S—The Bird of Paradise—23 week—9 to 16 times.

EMPIRE—Ethel Barrymore in The Witness for the Defense—7th week—47 to 54 times.

FULTON—William Collier in Take My Advice—8th week—37 to 44 times.

GAIETY—Elsie Ferguson in The First Lady in the Land—7th week—51 to 58 times.

GARRICK—William H. Crane in The Senator North—3d week—10 to 17 times.

GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—17th week—129 to 136 times.

GLOBE—Bertie Fay in Over the River—24 week—9 to 16 times.

GRAND OPERA HOUSE—Thomas E. Shea in A Man and His Wife—3 times; The Ballet and Mr. Hyde—3 times; The Ballet—3 times.

HARRIS—The Yellow—24 week—9 to 16 times.

HERALD SQUARE—The Million—24 week—9 to 16 times.

HIPPODROME—Around the World—20th week—9 to 16 times.

HUDSON—Miss Simplicity in The Return from Jerusalem—20 week—9 to 16 times.

HURTIG AND SEAMON'S—Painting the Town.

IRVING PLACE—Hakon the Night He Vanished—9 to 16 times; The Queen Fan—[illegible]; Adolf Link in Money and Queen Lear—[illegible]; Der Pasquill—[illegible].

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Otis Skinner in Kismet—4th week—98 to 99 times.

LIBERTY—Modest Beauties—24 week—17 to 24 times.

LYCEUM—Mme. Nazimova in The Marionettes—7th week—50 to 57 times.

LYRIC—Little Boy Blue—8th week—60 to 67 times.

MANHATTAN OPERA HOUSE—William Faversham in The Faun—27 times, plus 1 week.

MAXINE ELLIOTT'S—Grace Heyne in Just to Get Married—24 week—18 to 25 times.

METROPOLIS—Cecil Spooner Stock co. in The Princess of Patches—10 times.

METROPOLITAN—Grand opera co. in repertoire—10th week.

MINER'S BOWERY—Queens of the Folies Bergere.

MINER'S BRONX—Imperial Burlesquers.

MINER'S EIGHTH AVENUE—Liberty Girls.

MURRAY HILL—Rose Sydell's London Belles.

NEW AMSTERDAM—Zoo-Zoo—11th week—88 to 99 times.

NEW YORK—Kitty Gordon in The Enchantress—14th week—99 to 106 times.

OLYMPIC—Ben Tue Burlesquers.

PARK—The Quaker Girl—18th week—101 to 108 times.

PLAYHOUSE—Bought and Paid For—17th week—139 to 144 times.

PROSPECT—Stock co. in The Girl of the Golden West—100 times, plus 10 times.

REPUBLIC—The Woman—16th week—141 to 148 times.

THIRTY-NINTH STREET—A Butterfly on the Wheel—24 week—7 to 13 times.

VICTORIA—Vaudeville.

WALLACK'S—George Arliss in Disraeli—18th week—142 to 149 times.

WEST END—War Down East—4 times.

WINTER GARDEN—Vera Violetta—8th week.

# PENCILED PATTER

## Comment, Cheerful and Cheeky, a la Carte.

Baltimore is to have the Democratic Convention. William Randolph Hearst will probably start a paper there right away, so the good people of the city can "demand his nomination" and "cheer for hours," also "parade the streets." (All mob scenes under the personal direction of W. R. Hearst.)

"Actress Hits Masher Hard" is a newspaper headline. Other people have been hit hard by actresses also. To print a list of them would be like reprinting the history of the world.

The Commissioner of Police may stop cabaret shows in the Broadway restaurants. "Food" will once more be headlined with "Wine" as the added attraction.

The big acts all "went South" this year, and then the mean Southerners "went South" also—with their dough. Now the attractions are all wishing they didn't, which goes to prove the story of the goose with the golden egg wasn't such a bad yarn after all.

Gaby Deslys, whose "Manuel of Kings" made some noise, is going back to that dear Paris with $50,000 (according to report) of our money. Still they say a poor foreign girl hasn't any chance in this country.

Over the River is a musical version of The Man from Mexico. Musical version is a new way of saying vaudeville.

*Mourning Note.*—Jess Freeman—yes, Red-Headed "Jess" of variety—has done a "John Jacob Astor," or in other words has flown to London. Last Wednesday morning he sailed, his gold-covered dome is now acting as a deck light on one of our best ocean greyhounds, and the foggy city is holding its breath waiting for his arrival. No longer will the Putnam Building be lighted by his smile (and head), as he gently pushed open the office doors and said, "Anything new?" We hope the King will treat him kindly, and that in his mad rush to take all the money out of London he will not forget his dear old home in the land of the Stars and Stripes. (Cue for "The Star-Spangled Banner.")

HARD COLD FACTS.

Johnson really agreed to "lay down" to Jeffries, and two days before the "battle" notified the "Bearman" that the deal was off.

It is not a cinch to make money in the show business.

There are a lot of people unhappily married.

E. F. Albee is *not* thinking of resigning.

Roosevelt *would* accept the nomination.

Bryan is still a candidate.

The baseball season is only four months away.

A chorus girl is quoted as saying that she'd "rather be a chorus girl than play a leading part." Her manager probably thinks the same thing.

If Billy Gould worked on the bill with Gertrude Vanderbilt and Beatrice Morgan, it would certainly look like a million dollar show.

The boy stood on the burning deck,
There was trouble in his heart;
He said, "Gee, what a cheap skate I am,
I should get forty for this part."

"Phina," whose real name is Josephine Gassman and is as well known to vaudeville goers as the name vaudeville itself, now weighs but one hundred and thirty-six pounds. She says if she keeps on working the way she does she'll have to put some one else on the stage with her so the audience will know where she is. "Chub" Sullivan says she does the greatest act in the world. (But "Chub" may favor her slightly, as he is "Mr. Josephine Gassman.")

There is some talk of changing the name of Reno, Nev. We suggest the following names: "Cupid Kills," "Liberty City," "Ring-Off," "Happy Town," or "Divorceburgh."

TEN WAYS TO GET RICH.

No. 1.—Get money.
Nos. 2, 3, 4, 5, 6, 7, 8, 9, 10.—Hold on to it.

Film company has a film entitled "Two Old Pals." It's hardly possible that Abe Erlanger and Lee Shubert posed for the picture.

Lewis Waller, who came here as an actor, is now producing, and note the polite way he does it. "Mr. Lewis Waller has the honor to submit." That has it on "Charles Frohman presents" and the various lines our producers are using. We hope the public will "take pleasure in accepting."

Proud Author—Play—
Producting Day—
Tough Public—No.
Then, "Good-bye show."

Ambition is a fine thing to have, but it doesn't go far in theatrical business unless it is assisted by influence. (Keep right on with your knitting, grandma.)

THOMAS J. GRAY.

## ALLEN-WALKER.

Mattie Laura Walker, who once played in musical comedy, was married on Jan. 10 to Elijah Marshall Allen, a wealthy lumber merchant in Cranbury, Conn. Mr. Allen is seventy years old and was a widower. The couple will reside temporarily at the Hotel Astor in New York.

## SON OF DICKENS DIES HERE.

Alfred Tennyson Dickens, eldest surviving son of Charles Dickens, the novelist, died Jan. 2, at the Hotel Astor from heart disease, superinduced by an attack of acute indigestion. Mr. Dickens was born at Devonshire House, opposite Marylebone Church, London, on Oct. 28, 1845. Lord Alfred Tennyson, Poet Laureate, was his godfather. He was educated in Boulogne, France, and at Brackenburry's Military School at Wimbledon, England. At the age of twenty Alfred went out to Australia. After two years he was joined by his brother, "Ted" Dickens. They entered extensively into sheep raising, but were unsuccessful, and lost about $100,000. After an absence of nearly forty years, and broken in fortune, he sailed for England with a determination to earn his living on the lecture platform. He came to America on a tour in October. He was charmed by his experiences in the United States, and intended to remain here over the Dickens's centennial, Feb. 7, 1912. Besides his lectures, Mr. Dickens wrote a book, "My Father and His Friends." His brother, Henry Fielding Dickens, six years his junior and one of the King's counsellors, lives in London. The body of Mr. Dickens lay in state in old Trinity Church on Jan. 7, and the funeral was held in the presence of more than five hundred persons. The Rev. Dr. William T. Manning, rector of Trinity Church, conducted the services. After the services the body was taken to a vault in the Trinity Cemetery, and will remain there until word is received from relatives of Mr. Dickens in London. The honorary pallbearers were Whitelaw Reid, Andrew Carnegie, A. Barton Hepburn, Henry Clews, General Thomas L. James, ex-Senator William A. Clark, Dr. John H. Finley, Courtenay W. Bennett, British Consul General at New York; H. H. Cammann, of the Trinity Corporation; Robert C. Morris, J. F. Alexander, Lee Keedick, and W. G. Glass.

## GEORGE C. BONIFACE.

George C. Boniface, who died Jan. 3 in New York city, was born here Nov. 5, 1833, and made his debut on the regular dramatic stage Sept. 12, 1851, at the Holliday Street Theatre, Baltimore, Md., as Captain Blenheim in The Rough Diamond, with such success that he was immediately engaged as a regular member of that noted stock company. At the close of the season he went to Pittsburgh, Pa., acting under the management of J. C. Foster. Mr. Boniface was then engaged for the Summer in Philadelphia, returning to Pittsburgh for the season of 1852-3, during which time he played Sir Harcourt Courtly in London Assurance for the first time. The seasons of 1853-54-55 Mr. Boniface played leading business at the Richmond, Richmond, Va., under the management of J. H. Taylor. In 1855 he joined John Ellsler's Stock company in Cleveland. Joseph Jefferson was the low comedian, Edwin Adams second business, Lizzie Weston leading woman, Mary Devlin, afterward the wife of Edwin Booth, ingenue during the regular season in 1856-7, when Mr. Boniface was again leading man of that organization. As Carlos in The Sea of Ice he made one of the greatest hits of the season. During the Summer season following he was engaged by Manager John Drew for the National, Philadelphia, after which he was again leading man at the Holliday Street Theatre for a short time. On arriving in New York he was immediately engaged by William E. Burton to go back to Baltimore to the Front Street Theatre, later returning to this city to open at Burton's as Charles Surface in The School for Scandal. Shortly after Charlotte Cushman played an engagement there and Mr. Boniface acted with her, Macduff, Sir Harcourt Courtly, and later, Macbeth. In 1858-9 he was engaged at the Chatham and later with Messrs Fox and Lingard for the Old Bowery. In the Fall of 1859, when the New Bowery Theatre was opened, Mr. Boniface assumed the management of the old house, but after five months again joined Fox and Lingard, remaining with them until 1864. He was one of the greatest favorites New York ever had. On leaving he was tendered a complimentary benefit, on which occasion he was presented by his friends with a set of solid silver plate, and the receipts of the house amounted to $1,600, the full amount of which was presented to Mr. Boniface by the management. In 1865 he went to California to play an extensive repertoire in San Francisco under the management of Thomas Maguire. In 1866 he starred with Kate Newton in Shakespearean and other classical plays, and the following season was leading man in the original production of The Black Crook at Niblo's Garden. Later he resumed his starring tour until 1869, when he became stock star at the Theatre Comique. Aug. 16 of that year he played David Garrick in the first American production of that play. Dec. 20, at Niblo's Garden, Mr. Boniface played Wilkins Micawber in the first production of Little Em'ly. His Micawber was a masterpiece. Jan. 31, 1870, he was the original Ulric in The Twelve Temptations, produced at the Grand Opera House by James Fisk. The play ran for five months. The season of 1870-71 Mr. Boniface starred very successfully in Les Miserables, playing Jean Valjean in an adaptation made specially for him from Victor Hugo's novel. He was then leading man in the stock company at the Globe in Boston, supporting among other notable stars, Edwin Forrest, who said that Mr. Boniface was the best Edgar (in King Lear) he ever played with. When Mr. Forrest was taken ill, at one hour's notice Mr. Boniface on April 2, 1872, played Richelieu in Mr. Forrest's place. At the close of the season Mr. Boniface sailed for Ireland and played a star engagement with much success. Returning to America on Oct. 2, 1872, at Wallack's Theatre he was the original Pygmalion in Pygmalion and Galatea with Catherine Rogers in the other title-role. Seasons of 1873-4-5-6, Mr. Boniface was leading man with Furbish's Fifth Avenue Combination, touring the country with tremendous success. Later he resumed starring in Les Miserables, under the title of Jean Valjean. The season of 1876-77 he was leading man with Mary Anderson. He then joined Dion Boucicault's company for a short time, and from 1877 to 1880 he starred in The Soldier's Trust in the role of Corporal Antoine. After this Mr. Boniface alternated with Frank Mayo in Shakespearean roles, played Monte Cristo, and starred in The Streets of New York as Badger with great success. In 1888 Mr. Boniface appeared in a comedy drama written for him, entitled Under Cover, and followed it with a star engagement in Lester Wallack's Rosedale. He then joined the Boston Museum company and remained until the organization disbanded. Mr. Boniface played under the management of T. Henry French in 1894, and at the end of the season went to California, where, with his wife, Nonna Ferner, he gave Shakespearean readings. Returning to New York he was engaged for The Great Diamond Robbery, and played in the piece for two seasons. He originated the part of James Telfer here in Daniel Frohman's production of Trelawny of the Wells, and remained with Mr. Frohman two seasons. He then played in The Climbers, The Last Appeal, Hall Caine's Eternal City, and The Prodigal Son. He devoted his time to business for some years with several patents which his wife had on the market. Last season Mr. Boniface played his original part in Trelawny of the Wells with Ethel Barrymore at the Empire Theatre. He had played parts in the drama from Hamlet to Uncle Tom with equal success.

# Gossip of the Town.

J. J. Patton, alias Lew Crandall, left Jones and Crane's The Wolf company at Elwood, Ind., Jan. 4, without notice. The managers were put to considerable expense and embarrassment because of Patton's action.

Fisher and Currier have just returned from a European vaudeville trip, during which they presented Glickman the Glazier.

The MacDowell Club will hold a conference on Jan. 15 at the Maxine Elliott Theatre at 3 P.M. on Max Reinhardt and his work.

Marion Manola, once a stage celebrity, who has lived in retirement for several seasons, will support Gertrude Elliott in White Magic.

Charles Waldron has been signed by Liebler and Company as leading man with Viola Allen in Rachel Crothers's play, The Herfords.

Eugene Bryant is at present at the Frances E. Willard National Temperance Hospital in Chicago, where he is receiving treatment for heart failure.

Martin Beck has secured from Graham Moffatt, author of When Bunty Pulls the Strings, a one-act play called Concealed Bud, which has been successfully produced at the London Pavilion. Mr. Beck will present the Scotch comedy on the Orpheum Circuit and the acting will be entrusted to Scotch players, brought over especially for this purpose.

A new play has just been produced by Herman Bahr, author of The Concert, which Leo Ditrichstein translated and adapted for American use. It is called The Little Dance, and deals with German politics and love.

Mary Garden sang at a benefit performance of Cendrillon at the Chicago Opera on Jan. 10 for the benefit of the Chicago Home for Boys. She contributed $1,600 for the Home, and the proceeds of the opera were $2,900.

A performance of Koenigskinder will be given at the Metropolitan Opera House on Feb. 15 for the benefit of the Legal Aid Society. Among the patronesses are Mrs. Theodore Roosevelt and Mrs. Seth Low.

The theatres and public schools of Jackson, Mich., have been ordered closed to prevent the further spread of smallpox in that city.

Frank Herbert, who played under Hart Conway's direction at the Whitney Opera House in Chicago last season, is playing Raymond, the son, in Madame X, this week at McVicker's in that city, with Adeline Dunlop in the title-role.

Matilda Scott-Paine, whose studio is in the Forty-fifth Street Exchange Building, has set Tuesday and Friday mornings at nine o'clock for the hours in which she will hear aspirants for the stellar ranks of Broadway productions. Mrs. Scott-Paine has no partner or other associate in her conduct of the office or business.

Claire Grenville is confined to her home by injuries resulting from a fall on the icy pavement at Broadway and Thirty-eighth Street on Jan. 8.

A violinist in the orchestra of the Metropolitan Opera House was seized with a fit during the performance of Rigoletto on the night of Jan. 11. Madame Tetrazzini was singing on the stage at the time, but the opera was not interrupted.

On Saturday evening, Jan. 20, the dramatic circle of the Montefiore Home will present at Carnegie Lyceum a comedy called Facing the Music.

## RECORD OF DEATHS.

Westrope Saunders, who died in Philadelphia on Nov. 29, first gained prominence by originating the light comedy part in Nanette's Automobile; he played Prince Yamadori in Madame Butterfly, and also appeared in Under Two Flags with Blanche Bates, under the management of David Belasco. Mr. Belasco then loaned him to Mr. Frohman to appear with Henry Miller in The Only Way. After closing that engagement Mr. Saunders returned to Mr. Belasco and appeared in The Darling of the Gods, playing the second heavy. During the season of 1905-1906 he was married to Eleanor Hall, who appeared with him in The Darling of the Gods and in various stock engagements, which he filled until he returned to Mr. Belasco's management in the Fall of 1910, originating the part of the servant Peter with Blanche Bates in Nobody's Widow. Mr. Saunders's death occurred while playing his second season with Miss Bates. He was born March 22, 1878, at Newport, Ky., where the interment took place on Dec. 4. He is survived by his widow and two sisters, Mrs. W. H. Davis and Mrs. Abner Harris, of Louisville, Ky.

John M. Holden, formerly of Rochester, N. Y., and known in the theatrical world as a female impersonator, died in New York on Dec. 29. He retired from the stage three years ago, on account of ill health. He was under the management of Nixon and Zimmerman. He leaves a mother and brother in his home city, and a sister, Mrs. E. McEntee, of New York. Burial was in Holy Sepulchre Cemetery, in Rochester.

Hubert W. Eagan, one of the pioneers of the profession, met with an accident by slipping on an icy sidewalk in Chicago, on Nov. 24, and fractured his skull, from which injuries he died in the County Hospital of that city the following morning. He was a member of Chicago Lodge No. 4, B. P. O. Elks, and of Old Glory Post, G. A. R. Mr. Eagan was born in Ireland on Dec. 18, 1841. His parents emigrated to America. While living in Buffalo the son decided to go on the stage, and secured his first engagement in 1857 at the Metropolitan Theatre in Buffalo. He played his first Shakespearean part in the support of Edwin Booth in Hamlet. In 1861 he left the stage and enlisted in the First Regiment of Michigan Volunteers at Detroit and served in the army as a private until the first battle of Bull Run, July 21, 1861, when he was so badly wounded he was captured by the Confederates and confined in Libby Prison for eleven months, when he was sent to the Confederate prison at Tuscaloosa, Ala., and later to Salisbury, N. C. He was exchanged under parole and came home in 1862 to Detroit and started in the show business again at Keller's Variety Theatre. From there he went to New York city, to the American Theatre. In 1863 he took a partner, James S. Edwards, under the sketch team name of Eagan and Edwards. In this year Mr. Eagan married Jennie Williams, the originator of the skipping-rope dance. He played three years at Chadwick's Varieties in Chicago and joined Burgess and La Rue's Minstrels. In 1871 he joined Tony Pastor on the Bowery. His theatrical activities covered several cities, and he was stage-manager of the Park Theatre, Chicago, from 1884 to 1896, when he retired from theatrical life.

Lawrence I. Belgarde, of Susquehanna, Pa., well known to the theatrical world as a stage director, died in Gloversville, N. Y., Dec. 8, of diabetes.

Percival Pollard, author and playwright, died in Baltimore, on Dec. 17, from neuritis of the brain. He was born in Germany forty-two years ago. His home was in Milford, Conn. Percival Pollard's play The Ambitions Mrs. Alcott, written in collaboration with Leo Ditrichstein, was presented at the Astor Theatre in April, 1907. He wrote several volumes of fiction, among them being "Dreams of To-day," "Cane of Storms," "Linda Dan," "The Kiss That Killed," and "Their Day in Court."

Alberto Randegger, former conductor at Covent Garden and Norwich Festival died in London on Dec. 17. He was born in 1832 at Trieste. He was a Knight of the Order of the Crown of Italy. He married Louise Baldwin, of Boston, Mass., in 1897.

Heinz Meixner, who died in Milwaukee, of Bright's disease, was a scene painter well known in New York and Chicago. He died at the Sacred Heart Sanitarium.

Sarah Bolwell, who had been in charge of the costume department of Liebler and Company ever since the formation of that firm, fifteen years ago, died Dec. 18 at a private hospital. She was born in England fifty-four years ago, and came to this country with her parents when she was two years of age. Prior to her engagement with Liebler and Company she had been wardrobe mistress for Richard Mansfield and Margaret Mather. She is survived by a sister, Amelia Petrillo.

Heinz Meixner, forty-nine, known in New York and Chicago as a scene painter, died Dec. 21 at a sanitarium in Milwaukee of Bright's disease.

Fred G. Berger, Jr., who died at Saranac Lake, N. Y., on Dec. 14, was born in Jackson, Mich., on Feb. 7, 1882. He was the only son of Mr. and Mrs. Frederick G. Berger. His father, formerly manager for Sol Smith Russell, is now manager of the Columbia Theatre, Washington, D. C. The son, after finishing his education at Lawrenceville, N. J., Cornell University, and the University of Michigan, became advance agent for his father. He organized companies of his own in The Sign of the Cross and Liberty Bells, and on his marriage in 1906 to Elizabeth Williamson, settled in Utica, N. Y., as manager for the Shubert-Keith Theatre. In 1909 he resigned, and moved to Saranac Lake. The interment took place on Dec. 16, at Rock Creek Cemetery.

John A. Stockton, a vaudeville actor, died Dec. 12, at the home of his mother, Mrs. Emma C. Stockton, in Philadelphia, from a complication of diseases.

Mrs. Georgietta Finney died Dec. 8 in Pittsburgh from heart trouble. She had been wardrobe mistress with the Harry Davis Stock company, in that city, for the past five years, both at the Grand Opera House and at the Duquesne Theatre. She is survived by an aged mother.

William Atkin, who as "Pat" Reilly entertained thousands of patrons of burlesque when connected with Reilly and Woods, died in the Malden Hospital, Malden, Mass., Dec. 12, from a complication of diseases. He was sixty years old, and for more than forty years has been on the stage both in burlesque and in vaudeville. He introduced crayon drawings on the stage. While playing at the Malden Scenic Temple he was taken ill and removed to the local hospital, where he died after a short illness.

Frederick Hein, an old German actor, who had played with several stock companies here, dropped dead of heart disease on Dec. 12 while he was playing pinochle in Trinity Hall, the Bronx, with Arthur Hofman, the proprietor, and some friends. He was sixty-two years old.

# BALTIMORE NEWS

## Business Continues Satisfactory—The Baron Trenck Sure to Please—Henry Arthur Jones Entertained by Many.

Business for the week ending Jan. 13 was exceptionally good at three of the local houses, so much so that standing room was the only thing available during the greater part of the week. The lucky three, as usual, were the Academy of Music, with Elsie Janis, Ford's with Rose Stahl, and the Maryland with the fair Lillian Russell as the big drawing card. As mentioned last week, Rose Stahl and Elsie Janis are great Baltimore favorites, and the tremendous business which they registered was an overwhelming testimony to their popularity with Baltimoreans. Making Good, the new play written by Owen Davis and staged by William A. Brady at the Auditorium on the 8th, proved to be a fairly good melodrama, but failed to live up to its name, not through any fault of the cast, which, by the way, was a most competent one, and their efforts were worthy of better material. Such plays as Making Good have had their day. William Courtenay, Ethelbert Hales, Griffith Evans, Ann Gilman, and Maud Gilbert were quite above the average in their work, and it was a pleasure to watch them.

Seldom has an audience this season received any production with as much favor as shown to that delightful Fall operetta, The Siren, which came to the Academy 15 for a week's engagement. It is practically the same cast as seen at the Knickerbocker with the addition of Ethel Cadman, who was seen here earlier in the season in The Three Romeos. This production is well worth seeing, and a remarkably heavy advance sale indicates that sold out houses will prevail at most performances. Margaret Anglin in the new Jones's play, Lydia Gilmere, 23-27.

What looks surprisingly like one of the real musical successes of the present season came quietly to town in the person of the captivating Viennese operetta, The Baron Trenck, at the Auditorium 15-20. Here, indeed, is music which is going to be played and sung for many months to come, music which is delightful, catchy and melodious, way above the average. The Baron Trenck has enjoyed great favor in the Continental cities of Europe. The score is by Felix Albini, and the English adaptation has been made by Henry Blossom, of Mlle. Modiste and The Red Mill fame, the production is staged by George Marion, and produced under the tutelage of that admirable producer, F. C. Whitney, who has provided a most lavish investiture. The co. is splendid in all respects, and includes Herr Fritz Strumfels, Blanche Duffield, John Slavin, Ethel Dufre Houston, Gladys de Lorme, Raymond Bloomer, John Ottulow, Pacie Ripple Perle Barts. In Blanche Duffield Whitney has a singer, who is a distinct surprise; here is a performance to praise in every respect. The Baron Trenck should prove to be one of the biggest successes of the season, and the music is of the sort which is worth a second and third hearing. The Gamblers 22-27.

Cohan and Harris have registered another big success in Officer 666, by Augustine McHugh, which opened at Ford's 15-20 to a S. R. O. house. It is one of the best comedies we have seen this season, and simply swept over the footlights in a manner which was amazing. The story in brief has to do with a young millionaire, who returning home unexpectedly finds a burglar posing as himself, engaged to one of his chum's sisters and receiving the attentions of society. How he puts the burglar to rout, regains his own name, and marries the girl, forms the basis of the plot. The lines fairly scintillate with brilliant humor, and the situations are cleverly contrived, forming the most original and amusing complications. The new play is exceedingly well acted, and to them full credit is due for the success attained by the production. George Nash and Wally Eddinger do some of the best work of their career. Others in the cast are Percy Ames, John Milteru, Frank McGinn, W. M. Hale, Charles J. Gerrard, Ruth Mayeliffe, and Camilla Crume. Officer 666 looks like a big success. Chauncey Olcott 32-27.

The bill at the Maryland this week is, without doubt, one of the best seen at that house this season, every act being of an exceptionally high standard and worthy of special mention. The bill includes such well-known people as Frank Kennan and co. in his new sketch, Man to Man; Belle Baker, Eddie Leonard, Frank Milton and De Long Sisters, John and Mae Burke, Frosini, Nettie Carroll Troupe Maxini and Bobby.

My Friend from Dixie is seen at Holliday Street Theatre 15-20, opening to good business. The production has been seen here before, and always draws well.

Pat White's Gaiety Girls occupy the stage of the New Empire, which has now become firmly established as a good burlesque house, opening 15-20, and Dave Marion and co. are offered by the Gayety for the same time.

Henry Arthur Jones, the noted English playwright, was the recipient of much attention from local society during his stay in Baltimore, so much so that in an interview with a local paper, he paid all manner of compliments to our public, their good taste, excellent manners, and other flattering things. In fact, so delighted was the distinguished playwright with the reception accorded himself and Miss Anglin who, by the way, was showered with attentions socially, and received universal praise on every hand for her splendid work in Green Stockings, that he made a personal request that he be allowed to submit his new play to Baltimoreans to receive their judgment on the new work. Manager Tunis Dean was only too delighted to grant such a request; so, true to his word, Mr. Jones will offer his latest work for the first time on any stage at the Academy of Music 30. The new play is to be called Lydia Gilmere, and Margaret Anglin will, it is promised, surprise her most ardent admirers. It is described as a bit of real life, and is said to offer Miss Anglin the best role of her career with unlimited opportunities for the display of her ability as an emotional actress.

Tunis F. Dean, of the Academy, who is not quite contented unless he is entertaining in his own inimitable style, was host at a dinner given in honor of Lillian Russell at the Belvedere, 10, and during the course of the evening it was announced that Mr. Dean had accepted Miss Russell's invitation to be her best man at her wedding to Mr. Moore, which will take place some time in June.

The Messrs. Fords had the largest theatre party of the season on 15, when the Advertising Club of Baltimore, bought up the entire house, the attraction being Cohan and Harris's Officer 666. The Ford boys are enjoying one of the most successful seasons in the history of the house. Their receipts for Julian Eltinge were over $18,000.

The local opera season will be resumed at the Lyric on Feb. 15 by the Chicago Opera co., the opening work probably being Wagner's Tristan and Isolde.

The Hickman School of Acting, of Washington, has opened a branch in Baltimore at Albaugh's Theatre, and is meeting with hearty support. A large class has already been enrolled, numbering about twenty persons.

T. BARTON KRRIS.

# BROOKLYN AMUSEMENTS

## Return of Minna Phillips Cordially Welcomed—Louise Carter Making More Friends—Miss Spooner's New One-Act Play.

Payton's Theatre patrons turned out strong last week to witness the return of Minna Phillips as leading woman of the stock company, and were so liberal with their applause on her appearance that the play was halted for more than five minutes. The offering was The Passport, which gave the company a chance for exceptional work. Miss Phillips as Mrs. Darcy played the role in splendid form. Claude Payton as Ferdinand Sinclair was very humorous. Joseph Girard as George Greenwood and Harry McKee as Christopher Coleman contributed largely to the fun-making. The same can be said of Grace Fox as Markham. The other members of the cast were Ethel Milton, Charlotte Wade Daniels, George Storrs Fisher, Arthur Jarrett, and Everett Murray.

The Littlest Rebel was presented at the Broadway Theatre last week and received the same appreciation that it did during its run in Manhattan.

The Never Homes was the attraction at the Shubert Theatre last week.

Holbrook Blinn in The Boss was the offering at the Majestic Theatre last week and was well received.

Rebecca of Sunnybrook Farm made her initial bow to a Brooklyn audience in the person of charming Edith Taliaferro at the Montauk Theatre last week, and both the play and the winsome little actress were welcomed with open arms.

Father and the Boys was the attraction at the Gotham Theatre last week. James Kyrle MacCurdy as Lemuel Morewood gave a most praiseworthy performance and well deserved all the applause accorded him. This was without a doubt the best part Mr. MacCurdy was ever seen in since joining the Gotham. Victor Browne was creditable as William Morewood, as was Frank Fielder in the role of Thomas Jefferson Morewood. Mae Desmond was good as Mrs. Bruce Guilford and Kate Woods Pike made a very satisfactory housekeeper.—Louise Carter as Bessie Brayton was well up in her lines and created much laughter with her slang. Evelyn Watson was also very good in the role of Frances Bartely. Others in the cast were Henry Hicks, Stuart Beebe, John H. Dilson, and George Carleton.

The Virginian was the attraction at the Crescent Theatre last week. George Alison had the title-role and his work in this trying character was of a high standard. Leah Winslow had the part of the school teacher, a part in which she admirably displayed her ability. Messrs. Briggs, Buchanan, Eggleston, and Schofield, and the Misses Rivers, Deshon, and Martin had general roles, and the cast was augmented by a large number of extra people.

The Edna May Spooner Stock company appeared on the bill at the De Kalb Theatre last week and presented a delightful farce in one act, Love Thy Neighbor as Thyself, but Leave His Wife Alone. Miss Spooner as Mrs. Singleton and Arthur Behrens as Mr. Singleton acted convincingly, and were ably assisted by Edwin Curtis, F. Clayton, Mary Gibbs Spooner, and Josephine Fox. The vaudeville numbers and the motion pictures that made up the rest of the programme were uniformly good.

The Prince of Spendthrifts was the attraction at the Lyceum Theatre last week. Miss Morley made a sympathetic Mabel and acquitted herself with great credit. Fine work was also done by Harold Claremont as Dick Thorne. Others in the cast were Joe M. Hollicky, Harry MacDonald, Emma DeCastro, Frank Base, John F. Curley, Harry Schoppeerly. During the action of the play a number of specialties were introduced by Misses Williams, Roe, Burns, and Seymour which added greatly to the success of the play.

The attractions at the burlesque houses last week were: Star, Big Banner Show; Gayety, The Bon Tons; Casino, The Queens of the Follies Bergere; Empire, The Darlings of Paris.

George Lashwood appeared at the Orpheum Theatre last week, and delighted the big audience with his song characterisations and clever comedy methods.

Eva Tanguay topped the programme at the Greenpoint Theatre, and, as usual, the S. R. O. sign was displayed at every performance.

Percy G. Williams presented another fine bill of strength and merit at the Bushwick Theatre last week, headed by Lillian Shaw.

As a token of the high esteem in which she was held by the other members of the company, Phyllis Gilmore, who closed last week with the Corse Payton Stock company, was presented with a handsome diamond studded bracelet just before the final curtain of Peaceful Valley. Miss Gilmore was also the recipient of several handsome presents from other admirers, whom she had won during her stay of twenty weeks at the Lee Avenue Theatre.

CHARLES J. RUPPEL.


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# NEWS FROM THE HUB

## Coldest Weather in Years Failed to Reduce Patronage—A Single Man, Pink Lady, and Baby Mine Among the Many Attractions.

(*Special to The Mirror.*)

Boston has had the coldest week that it has known in years, and with the temperature down below zero it would not have been strange to see light business at the theatres, but in many cases the patronage was surprisingly good, so that the managers have no reason for complaint.

John Drew was the chief newcomer of the week, and he opened to good business at the Hollis Street, where A Single Man is sure for a good fortnight. It shows him in a new type of bachelor character for interpretation, and one that is pleasing. A feature of the supporting company is Thais Lawton, who was a popular leading woman at the Castle Square for some time.

There is a decided change in style of entertainment at the Shubert this week, and after catering to the high brows for more than two months the house gives the laugh-lover another chance. There was big business to greet the coming of The Never-Homes. George W. Monroe took the honors, but Jess Dandy and the others all had full share.

There was an unusual interest in the opening of the week at the Back Bay Opera House, for in Rigoletto Yvonne de Treville made her only Boston appearance of the season, singing Gilda. Pelcas and Melisande, which was a great success, largely on account of its especially beautiful stage settings, has another repetition, and Tetrazzini comes back to sing La Traviata.

This is the last week of the holiday extravaganza season at the Castle Square, where The Wizard of Oz is still proving popular. Plans will be changed a bit, as the Harvard prize play is not quite ready for production, and instead The Middleman will be given for a week.

The Trail of the Lonesome Pine is nearing its finish at the Boston, and after one more week after this it will be taken to New York to play out the remainder of the season there. It is an odd coincidence that as it followed Ben-Hur here it should do the same thing in New York.

The Country Boy is beating the record of Get-Rich-Quick Wallingford at the Park for the opening of the engagement, and it promises to have a longer run. The theatrical boarding-house is the best scene of the play, and specially marked hits have been made by Mrs. Charles G. Craig as the landlady and George A Wright as the newspaper man. He is the real thing.

Ziegfeld's Follies have been packing the Tremont at every performance, and it looks as if the stay here would be a duplicate of last year. Bert Williams is quite as good as he was in the series of 1910, and Bessie McCoy, who is the chief newcomer, introduces some startling dances. Every Wife is more successful than the original morality play which it travesties.

This is the last week of the engagement of May Irwin at the Plymouth, where She Knows Better Now lives up to its title. She will be followed by Viola Allen, who will make a new trial in midseason with the production of The Herford's, by Rachel Crothers.

The Pink Lady is in the second month at the Colonial with big houses, despite the new attractions which have struck town since its opening. Frank Lalor has been dividing his time between the stage and the trying out of the new auto which he has just purchased and brought on from New York.

Baby Mine continues at the Majestic with good business, and no changes in attraction will be made for some time to come. Ernest Glendinning has proved one of the best liked actors of the cast, and he has never had so good opportunities in Boston.

This is the last week of Mutt and Jeff in its engagement at the Globe, and also the last week of the regular season there, as next Monday the house will turn back to its policy of moving pictures and vaudeville, which it had ordinarily held only in mid-Summer.

A downtown favorite is up at the Grand Opera House this week with quite a change from the customary melodrama at this house. The play is The Third Degree, and Sarah Padden has the character originally created at the Hollis by Helen Ware.

Emma Carus heads the vaudeville bill of the week at Keith's, and others there are Joe Welch, Little Lord Robert, Covington and Wilbur, the Frey Twins, Hayden, Burdon and Burden, Al. Rayno's Bulldogs, Richards and Montrose, and the Josettys.

At the National Leio is the magician, with Happy O'Neil, Hoey and Lee, Hartland and Thornton, Morris and Morris, Alfredo, the Australian Wheelers, Rose Sharon and company, and Charles Hatch's Village Band.

The Trocadero Burlesquers are the entertainers at the Gaiety this week, with Frank Finney as the chief comedian.

At the Howard Athenaeum the house offe-


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cludes Fred. St. Onge, the Boston boy who is a comedy cyclist, J. Bernard Dyllyn, Irene La Tour, and the Musical Wockners. The burlesquers are the Cozy Corner Girls.

At the Casino Merton and Moore's co. gives The Merry Whirl.

Racing Days Out West gives the Bowdoin Square a chance to show twelve riders to beat the bill. The others there are Psycho, Ernie and Ernie, Marie Laurens, the Braminos, and Harry Davis.

Austin and Stone's has in its theatre bills this week: Professor Harman, Wheeler and Goodie, Ed. Borett, Kitty Grant, Walsh, Flynn and Campbell, Cassie French and her Floradora Girls.

Up at the Hub the list includes Charles L. Gill's Players, Adams, Mack and Roy, and Farber and Butler.

Loew's Orpheum presents for the opening of the week Bothwell Browne, Madden and Nugent, Beauvere, Reed and St. John, Crousel and Jermon, Friedland and Clark, Alvin Brothers, and Paul Barry.

Alternating at the South End are W. E. Whittle, Tom Mahoney, W. S. Harvey, Hollins and Byron, Benita, Grimth and Davis, and Browne and Moulton.

Tallman heads the bill at the Shawmut, with the Tokio Four coming in the middle of the week.

They are doing everything in their power to boom the Back Bay Opera House and get financial assistance for that venture. Mayor Fitzgerald had a bill to present to the Legislature to remit the taxes upon it, but when he found that that would not be legal, he varied it so as to have a subsidy voted equal to the amount of the taxes. Representative Cummings introduced a bill that Boston appropriate 5 cents on each $1,000 valuation of the city annually until the appropriation amounted to the assessment upon the opera house, whereupon the city should own it and run it in connection with the municipal musical commission. There are no chances of the bills going through, as each rural town has an "opry house" of its own, and no aid from the Legislature in any case.

George W. Wilson, who was for so long the comedian at the Boston Museum in the stock co., is going into vaudeville. He has accepted a one-act sketch called Back Pension, which was written for him by Robert H. Davis, author of The Weiber.

Word has been received at the Colonial that the Boston east of The Pink Lady is the one to be taken to London. The co. will sail in season to open there on April 8.

There was a society interest in this week's bill at the Toy Theatre, for Stevenson's Sieur de Maletroit's Door was added to the programme, and in this Horace B. Stanton, who once tried an appearance at the Castle Square, and was immediately recognized by fashionable friends in the audience, has a part. His wife plays the heroine. John Craig, who is not acting in this week's bill at the Castle Square, comes down to play Denis de Beaulieu. Mr. Stanton, by the way, has served on all the boards of judges in the Harvard prize play competitions at the Castle Square.

Dr. Karl Muck, of Berlin, who had to retire from the leadership of the Boston Symphony Orchestra here in 1908, to fill his contract with the royal opera, will come back to America next Fall and will resume his old position. He has been greatly missed here, and he will have an enthusiastic welcome back.

Lotta Crabtree, the former actress, has proved herself the friend of the dumb animals. At her own expense she has arranged for the furnishing of emergency chain shoes at the most dangerous sections of the downtown districts, so that the horses may have relief on the occasions of extremely icy pavements.

The Opera Club at the Boston City Club is doing all it can to boom the Back Bay opera, and during two weeks has subscribed for 1,200 seats in the first and second balconies to stimulate interest in that part of the house. An enthusiastic meeting was held last evening to boom things and a dinner will be arranged for this week to add more enthusiasm. William F. Fitzgerald, the broker, is the special leader along this line, and Joseph Smith acts as secretary.

John Craig is going to give The Crisis at the Castle Square with his stock co. That piece never had an adequate chance in Boston, as it came to town at a time in the early season when the class of playgoers naturally to be interested in such a work were not back from vacations.

A novel work is to be started by the Elizabeth Peabody Settlement at the West End near the Charlesbank, and it is proposed to erect a complete playhouse, with an auditorium to seat fully 600 persons. It will be fully equipped for performances day or night, and it is planned to give these plays in all languages, so as to counterbalance the influences of cheap theatres for the masses. The plans are now under consideration, and the committee in charge includes a number of those who are prominent in the social settlement work. Mrs. Eva W. White is the head resident of the Elizabeth Peabody House.

JAY BENTON.

# THE CHICAGO STAGE

## New Bills—The Case of Becky—Typhoon—The Jewels of the Madonna—The Opera Ball—Robert Edeson—The Penalty.

(*Special to The Mirror.*)

CHICAGO, Jan. 15.—Our new arrivals this week include Marie Cahill in The Opera Ball at the Garrick, Ralph Hers in Dr. De Luxe at the Illinois, Ellta Proctor Otis, Henry Kolker, and others in The Greyhound at the Studebaker; Frank Belcher, Pola Le Follette, Mrs. Felix Morris, and others in The Scarecrow at Powers'; new co. in Bunty Pulls the Strings at the Princess.

This is the last week of Frances Starr in The Case of Becky at the Blackstone, and Manager Harry Powers finds that three plays have filled out more than half the season: The Grain of Dust (Hackett), The Concert (Ditrichstein), and The Case of Becky. The Passers-By will come to the Blackstone next week with the New York co.

Installation of a new heating plant causes the Lorie to be dark this week. It will reopen next Sunday with the Mario Lombardi Italian Grand Opera co. in Rigoletto.

The translation of Taifun into English (Typhoon) was made by Byron Ongley and Emil Nyitray from the Hungarian of Melchior Leyngel for Walker Whiteside, who will produce the play at the Chicago Opera House, beginning Feb. 4. The play has had a run at the Irving Place Theatre, where it was produced in German by Gustave Amberg Dec. 4. Mr. Amberg was led to do it by the clamor over the drama in Berlin. The scenes are all laid in Paris, and the chief character is a Japanese diplomat, Dr. Toberamo. He falls in love with a cocotte. Fearing betrayal of Japanese State secrets, he decides to break with her. They have a violent scene, and it ends in a rage on his part. "With the fury of a typhoon" he turns upon her and strangles her.

The postponed performance of The Jewels of the Madonna by the grand opera co., at the Auditorium, will take place to-morrow, with Carolina White as the stormy Mallella. Bassi will sing Gennaro, Sammarco will be the leader of the camorrists. The last performance of Natoma here will be given Wednesday night, with Mary Garden as Natoma.

A gala grand opera performance will be given Friday night, made up of scenes and acts from Samson and Delilah, Marriage of Figaro, Thais, Trovatore, Tales of Hoffmann.

Horrible to discover, The Opera Ball is not from Vienna. It was made in Germany, book and score, with the exception, of course, of Miss Cahill's special songs. Harry Conor and Frank Tierney are in the company and two sopranos, Alice Gentle and Olive Ulrich, so the prospect for large and happy audiences at the Garrick is good.

The Spring Maid will come to the Colonial Feb. 16.

Robert Edeson in a happy little curtain speech between acts of The Arab at Powers's announced that it was his first appearance in skirts. He referred to the fact that he has of late been seen in several different copper-colored designs. After hearty applause he betrayed some suspicion by remarking that it was good exercise for the audience on a cold night, which caused further indulgence in the exercise.

A new production of The Penalty, in which Hilda Spong starred, including an engagement at the Chicago Opera House, was made by Messrs. Klimt and Gazzolo last week at their Imperial Theatre, and started out on an eastward route this week. Changes in the co. made during the week were numerous and different last acts were tried. The final act as played by Miss Spong was finally adopted. The co. playing Saturday was good in all principal parts: Grace Hall as Mrs. Rutherford, Allen Mathias as Jack, Morris McHugh as Smyth of Pittsburg deserving especial praise. A large matinee audience seemed to find the play absorbingly interesting. The new production is staged in a first-class manner. Marcus Hoche, Franklin La Rue, Anna Bates, Grace Lamereaux, E. F. Powers, David Hill, and Loretta Allen are in the co. L. D. Ellsworth is the co. manager and Albert Fabel advance representative.

The Haymarket is to become a vaudeville theatre soon. For the opening week of the new regime Jack Johnson will be the big attraction. Bills of six acts will be offered and a very low scale of prices adopted, with many seats at ten cents.

Billy B. Van, Dave Lewis, and St. Elmo are coming attractions at the National.

Shepard Butler, who has been assistant to the dramatic editor of "The Record-Herald," Mr. Bennett, has been promoted to Sunday editor.

Nat Wills and Edward Abeles are starring at the Majestic this week.

Madame X has shown its power at McVickers's and big audiences have assembled at every performance. It has even populated the balcony, which seems a hard thing to do nowadays in downtown theatres. The production is entirely worthy this appreciation, with Adeline Dunlap in the title part, Byron Douglas as Florlot, Harry Mainhall as Raymond, Edward Forsberg as Laroque, and Charles Stanley and Maurice Drew as secret agents.

Amelia Bingham's scenes from famous plays made a strong impression on the vaudeville crowds at the Majestic and applause was frequent and vigorous. The palace setting and its lighting were a little triumph of dramatic detail in vaudeville. Beth Franklin again gave good support.

Edwin Stevens captivated the Majestic patrons with his usual ease, grace and confidence last week. He was assisted by Miss Marshall.

Alice Lloyd in Little Miss Fix-It during its week at the Studebaker showed she can still interest with her songs, but that she has hardly mastered the art of sustaining such a part. James C. Lane in the lead was capital, and Lionel Walsh played the slender Englishman lightly equipped mentally with unusual intelligence and skill. Frederic Santley sang well and gave a generally pleasing performance of Harold.

Emmett Corrigan, Dodson Mitchell, Amelia Gardner are mentioned as members of the special co. to play unproduced dramas by Henry Sophus Sheldon at the Whitney beginning about Jan. 20, with The House Divided.

Victor Moore in Shorty McCabe, a dramatization of short stories by Sewell Ford, produced at the Cort last week, is another recognition of slang as a source of wit and humor. The play is popular and that means agreeable. In this instance. The star has another part like those George Cohan fitted to him and excels, as he always has, in the acting of it. The general opinion of both press and audiences seems to be that another good vehicle for Mr. Moore has been obtained and that a prosperous career awaits it. Mr. Davis starts the ex-pugilist, who has become a "professor" of athletics, with a gymnasium for rich folk, with an introduction to high society, and throughout the four acts he is seen among the fashionables with the usual comic contrasts of manner and speech, the usual triumph of a generous and honest disposition over the hypocrisy of swells. McCabe meets a rich young widow in the first act, whom he knew as a poor girl. He had loved her in vain, his rival being rich, but he renews his suit. For a second time he fails, a titled Englishman seeming to be the winner. All of the several other wooers in the play are successful and happy. One couple is just about to be married, at the close of the play, when Shorty's sorrow is turned to joy by the girl who twice looked higher. He is glad to get her, nevertheless, and closes the play with orders to the bishop to make the wedding double. A wealthy family, two small children left in its charge by a relative, a governess, an assortment of rich men patrons of the professor's gymnasium, the mayor of a New York suburb, and a minor sporting character, who assists the professor, help to make the scenes populous and the progress of the story interesting. Mr. Moore has never played a part better, if as well. He neglected no detail, however small, and his talent for such a character aided by his sincerity and thoroughness made and assured his success. Mr. Moore was never seen posing as an accepted star of established reputation or lolling in the limelight of a fat part. A houseful constantly applauded him Tuesday night and laughed as much or more than it applauded. Maidel Turner played the young widow with a gain in proficiency and made it an excellent companion figure. She had good looks to give it, but she could hardly conceal a Dixie softness of speech. Katherine La Salle's governess won her especial praise in the reviews, well deserved compliments for gifts supplemented with earnest, intelligent acting. Sam Collins's swifty Joe, Shorty's assistant, was a distinct type well sustained and cordially appreciated. The children were exceptionally clever, Bertrand Burton and Althea Morrison, making every point nicely and playing like veterans. Emma Littlefield has rather more dramatic responsibility than usual, and fulfilled all demands of the daughter with proper naturalness and life. The rest of the co. was in nearly every instance capable: Clara Reynolds Smith, Howard Morgan, who does the crusty commodore well; W. H. Sadler, Harry L. Franklin, Erville Anderson, Lottie Hart, Elizabeth Nelson, Jean Galbraith, Henry Warwick, Nicholas Burnham, Percy Denton, Evangeline Dorris. The play was staged by Charles Dickson.

Ann Tasker took Elsie Bowen's place in The Spring Maid temporarily last week. Miss Bowen had a hard cold.

Malcolm Williams, Henry Bergman, Florence Reed, Henry Vogel, and Florence Fisher will be in The Typhoon co. with Walker Whiteside at the Chicago Opera House following Gypsy Love Feb. 4.

The Western Vaudeville Association, through General Manager Charles E. Bray, has opened a branch office in Duluth, in charge of W. F. Kelly, on account of the large increase in the number of the association theatres in that part of the country.

Hanky Panky is going on tour soon from the American Music Hall Southwest, beginning at Kansas City.

OTIS COLBURN.


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THE TALKER
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# THE WASHINGTON STAGE

## Elsie Janis, Margaret Anglin, and Billie Burke Among the Week's Visitors—Praise for Chauncey Olcott in His New Play.

*(Special to The Mirror.)*

Elsie Janis in The Slim Princess is the very attractive offering for the current week at the National Theatre, commencing the engagement with one of the largest society gatherings of the season—the opening performance under social patronage being devoted to a benefit of a worthy local charity, the George Washington University of the Columbian Women—during the past week achieving a distinct triumph with large and appreciative audiences that made the engagement one of the leaders in attendance. Introducing the star as one of the most pleasing before curtain speechmakers. Charming Billie Burke, whom all Washington claims as their very, very own from childhood up, was seen in her new play, The Runaway, a most interesting presentation in which Miss Burke's attractive girlish presentment of the role of Colette won a host of admirers. Next week, Donald Brian in The Siren.

A week of genuine pleasure was that centered at the Columbia Theatre, when Margaret Anglin appeared in exquisite shape and form in a comedy portrayal in Green Stockings, scoring a brilliant success. The opening night was another society event of a charitable nature, for the benefit of a worthy cause. President and Mrs. Taft and a large party was one of a number of box-holders that were distinctly representative in character. Half a hundred of young society girls sold flowers during the acts. One of the largest of floral offerings of American Beauty roses was that received by Miss Anglin on this occasion. Chauncey Olcott, this week's star, has another winner in Rita Johnson Young's new play, Macushla (Pulse of My Heart), an Irish play of distinct class, which wins a big opening audience. Irish songs are abundant with Mr. Olcott in the best of singing voice. Next week, Mrs. Fiske in Mrs. Bumpstead-Leigh.

The Whitney Opera co.'s presentation of the new operatic importation, Baron Trenck, produced on an elaborate scale, with a large and competent co. in the interpretation, was not the immediate success the excellence of the production warranted. Herr Fritz Stumfels, a German tenor of pleasing voice and strong personality, brought to this country for the leading role, was somewhat of a disappointment, with an American audience, with his uneasy handling of the English lines of the part. When he acquires ease and fluency, a success awaits the original in the role. Charles Klein's gripping play of love, finance, and politics, The Gamblers, in the present week's sterling offering, with Jane Cowl, Orme Caldara, and Charles Stevenson leaders in a strong cast that opens to a very large and appreciative audience. Next week, Holbrook Blinn in The Boss.

The Goose Girl, dramatized by George D. Baker, from Harold MacGrath's novel, is a big winner with a big audience on the opening at the Academy of Music. Adeline O'Conner is quite a success in the title-role. Next week, Hanlon's Fantasma.

Chase's bill for week of 15-20 presents William H. Thompson and co. comprising Frederick J. Webber and Alice Wilson in the comedy playlet, Pride of Regiment; Paul Dickey and co. in the sketch of college life, The Come-Back; Willette Whitaker and Wilbur Hill in songs on sunny subjects; Miguel Robbillio, the wire king; Henry Bergman and Cladys Clark, in A Baseball Flirtation; Fred Dupres, and Handers and Millitas. Next week, Nora Bayes and Jack Norworth head another big bill.

Eugenie Blair, a popular priced star of the first magnitude, scored an emphatic success in Jules Eckert Goodman's play, The Test, at the Academy of Music, supported by a co. of pronounced strength.

The noted Canadian Kilties Band, after a tour of the world, appeared with great success at the National Theatre Sunday night, 7. Special features were the appearance of Scotch singers and an enlarged male choir in ballads of the mother country.

Henry Arthur Jones was in Washington during the past week rehearsing his new play, a domestic drama entitled Lydia Gilmore, that Margaret Anglin will shortly produce, and during the week was the guest of the British Ambassador at a special meeting accorded the distinguished English playwright.

William H. Fowler, the very popular treasurer of the National Theatre, has been reappointed for the fifth year business director and treasurer of the Washington Baseball Club—a position that comes to those that deserve.

Frederick G. Berger, manager of the Columbia Theatre, was in New York during the past week, engaging members of the next Summer's stock, the Columbia Players. The season to be inaugurated about the middle of April. The first member to be placed under contract is the attractive ingenue of the past week, Margaret Anglin co., Gertrude Hits, who is going to be well liked.

The week's attraction at the popular burlesque house, where business is always large, presents The Golden Crook Extravaganza co., with Billy Arlington. At the Lyceum Billy Watson and his Beef Trust. Next week's bills: Garvey, Dreamland Burlesquers; Lyceum, Yankee Doodle Girls.

JOHN T. WARDE.

# PHILADELPHIA NEWS

## Maude Adams in Chantecler and Henrietta Crosman Appreciated—The Pearl Maiden at the Chestnut Street.

*(Special to The Mirror.)*

PHILADELPHIA, Jan. 16.—The number of high-class attractions in town was augmented this week by the addition of two excellent plays both starring well-known players, Maude Adams in Chantecler made her first Philadelphia appearance last night at the South Broad, where she succeeded Henrietta Crosman in The Real Thing. Dustin and William Farnum in The Littlest Rebel opened at the Forrest, where Donald Brian in The Siren closed a successful engagement.

New attractions were many last week, notable among which were The Irish Players, who are appearing at the Adelphi in the same dramas which caused such a stir in New York. They are playing to capacity houses and receiving favorable mention. Several little Celtic plays by Lady Augusta Gregory were very well received. The co. acts capably and special mention should be made of Eileen O'Doherty, J. A. O'Rourke, Fred. O'Donovan, Arthur Sinclair, Sydney Morgan, and Sara Allgood. So far the attractions presented by The Irish Players include Spreading the News, Hyacinth, Halvey Birthright, Showing Up of Blanco Posnet, The Rising of the Moon, and The Building Fund.

A new musical offering shortly to be given its New York premiere is now playing at the Chestnut Street Opera House. The Pearl Maiden, starring Jefferson De Angelis. The contrast from the Wintry streets to the refreshing breezes of a South Sea Isle is very marked and the tropical songs sung help to carry out the feeling of warmth. The play is in three acts and contains every imaginable character from cannibals, pirates, dancing dolls to lovesick girls. The plot centres about a certain young girl on a mythical island who controls immense pearl fisheries and an American consul and wireless operator stationed there, with whom she falls in love. A wealthy promotor interested in pearls reaches the island with a daughter in love with a penniless lad, and as the play develops pirates, a cannibal king and a pretty cannibal princess appear. The musical numbers were very plentiful and some were exceedingly catchy. Jefferson De Angelis is as funny as ever, and Violet Dale danced gracefully, although her singing did not seem to be up to the standard. Lora Leih was the pearl maiden and has a very sweet voice and only needs to forget that she is on the stage and lose her self-consciousness to make a star. Daisy Leon is very winsome and possesses a marvelously pleasing voice. The excellent acting of Burrel Barbaretto saved the play in several places. The manager of The Pearl Maiden is Adolph Mayer, former house manager of the Adelphi in this city, and he has the co. rehearsing faithfully, so that when the show is given its Broadway premiere its tuneful musical numbers will insure its success.

To-night, Jan. 16, another German opera will be sung at the Metropolitan Opera House by the New York co. Siegfried is the opera to be given, and a splendid cast includes Fremstad, Sparkuss, Rasael, Griswold, Reiss, Goritz, Hayedael, and Hertz.

J. SOLIS-COHEN, JR.

# AMUSEMENTS THE COUNTRY OVER

## TO OUR CORRESPONDENTS

**All MIRROR Correspondents who have qualified for 1912 are now supplied with credential cards; others are requested to communicate with us at once, as we are about to fill all uncovered territory.**

## ALABAMA.

**MONTGOMERY.**—GRAND: Around the Clock 1; very pleasing, to good-sized house. Henry Miller in The Havoc 2; excellent co.; Mr. Miller receiving many curtain calls by large and appreciative audience. Law Dockstader's Minstrels 3 pleased fair-sized houses. Naughty Marietta 4 delighted large audience. The Common Law 5; not very favorably received; small business.——MAJESTIC: Perschi-Gypsene co. 1-6 in Lena Rivers; very well received; good business entire week.

**MOBILE.**—THEATRE: Rebecca of Sunnybrook Farm Dec. 29, 30; good co.; big business. ——LYRIC: Dockstader's Minstrels 1; good co.; two capacity houses.

## ARIZONA.

**BISBEE.**—ORPHEUM: The Lion and the Mouse 1; excellent co.; good business. Billy (Single) Clifford in The Girl, the Man and the Game 2; good co.; fair business. Paid in Full 4; excellent co.; good business.

**PHOENIX.**—ELKS': Lion and the Mouse Dec. 29; good business. Billy Cliffe 4 in The Girl, the Man and the Game 30, 31; fair business. Missouri Girl 1 pleased capacity.

## ARKANSAS.

**PINE BLUFF.**—ELKS': Get-Rich-Quick Wallingford 4; fine performance and business. Honey Boy Minstrels 2 pleased capacity. Millionaire Tramp 6; poor performance; light business.——ITEM: A deal between Messrs. Bloom and Hearn, lessees of the Elks' Theatre, and Thomas Hill was consummated recently whereby Thomas Hill became lessee and manager of the Elks', and in the future the theatre will be under his sole management. Mr. Hill, of "Tommie," as he is popularly known, was born and reared in Pine Bluff, as was his mother before him, and is a hustling young business man, having been connected with both the Kempner and Capital theatres in Little Rock, and is thoroughly posted in the theatrical business. Tommie took charge of the billposting plant here a couple of years ago, and from a small business proposition at that time, has made it grow into a paying plant, and from now on the theatre-going population of this city are assured of the best attractions coming South, also a well-conducted theatre. Well wishes and a Happy New Year, Tommie, and may many more follow.

**FAYETTEVILLE.**—OZARK: Paid in Full Dec. 14; good co.; fair house. Polly of the Circus 26 canceled. Mutt and Jeff 27 pleased fair business. The Gamblers 28; holiday business. The Chorus Lady 30; small house. Get-Rich-Quick Wallingford 2; splendidly received; big business.

**LITTLE ROCK.**—KEMPNER: Lena Rivers 1; performance fair; good business. George Evans's Honey Boy Minstrels 4 pleased large house. Get-Rich-Quick Wallingford 6; clever performance; big business.

**FORT SMITH.**—NEW: George Evans's Minstrels 1; good performance and business. Get-Rich-Quick Wallingford 3 pleased large audience. Weary Willie Walker 6; good house.

**TEXARKANA.**—GRAND: Lena Rivers 3; good business; poor performance. Black Patti 5; good house; fair performance.

## CALIFORNIA.

### SAN FRANCISCO.

**Fred Niblo and Frank Bacon Given a Warm Welcome—Many Good Offerings.**

At the Columbia The Fortune Hunter opened Dec. 31 and it truly was a New Year's Eve performance. Confetti and bells enlivened the performance. Frank Bacon was given a between acts and Frank Bacon was given a hearty welcome home, and afterward Fred Niblo made a nice little talk. Niblo and Bacon were the stars, with Josephine Cohan as the feminine star. The play was so much enjoyed at its last visit that many were anxious to see it again, and the same pleasure was afforded this year as on its previous visit. The Red Rose is the next attraction at the Columbia.

The Alcazar made such a happy selection in The Fourth Estate for the opening that it had to be continued to excellent business. The Dawn of To-morrow will be the next production at this house.

At the Cort the Paris Opera co. sang Madame Butterfly Sunday evening as a "fill in," because Forbes-Robertson does not give performances on that night, and at the matinee of the same day Kubelik gave his farewell violin recital at the same house. Mr. Robertson will remain another week in The Passing of the Third Floor Back. He has been much and favorably talked about. Some of his old friends of thirty years ago at the famous Bohemia Club gave him a dinner the other night and the reminiscences were pleasing to all. The Gamblers comes next, with Paul Everton in the cast.

Three Twins at the Savoy was given 31, interrupted by a jolly crowd of celebraters, and George Ebner with his co. had to enter into the spirit of the occasion. George Sydney in Busy Izzy comes next.

The Orpheum Road Show will finish this week and then comes the "biz number," Cecelia Loftus.

The Empress: Donald Lawrie, Buckley's canines, Harry Thompson, Rowson and Clare, Worrell and Niblo, Bartholdi's Cockatoos, Belle Dixon, and Grace Allen.

Pantages' opened 30 for the first time and a good bill was presented. The programme consisted of Paul Peireira's String Sextette, Tate's Motoring, Melnotte Langis Troupe, Count the First, Sol Berns, the Dougherlys, and Dave Nowlin.

At San Quentin Prison, across the bay, the convicts gave their usual New Year's performance. The talent was from the inmates of the prison only. Excellent talent was displayed. It was by invitation only. A. T. BARNETT.

### LOS ANGELES.

**New Year Starts with Good Business and Attractive Offerings.**

Los Angeles has been blessed during the first week of the new year with two strong musical attractions and both entirely opposite. The Girl of the Golden West being produced at the Majestic Theatre and sung in English. Mr. Savage has given us a delightful treat and has as a producing co. a splendid organization of notable singers, together with an unusually large orchestra. The six performances given at the Majestic have been heavily patronized. To discuss the opera would be for critics only, but aside from that the public has had a rare treat and has voiced its commendation both by patronage and otherwise. Commencing 7, for the week, the Aborn Opera co. will be seen in a massive production of The Bohemian Girl.

Opening Dec. 31, Anna Held in Miss Innocence was greeted by a packed house, and this condition prevailed throughout the week. Her organization is a large one, carefully selected as to beauty and with minute attention to every detail. The stage settings are elaborate to the extreme. Miss Held is the center of attraction and displays some wonderful gowns. There are a number of catchy songs in the piece, which together with the shade of frankness go to make its evident popularity. The Fortune Hunter 8-13.

The Burbank 31-6 presented The Man of the Hour, which though it had its coming out at the Belasco a year or so ago has drawn well for its second presentation. Next week this stock co. will present for the first time by any stock organization 'Way Down East.

The Nest Egg was given at the Belasco 1-7 to good attendance for the week. In this play Emile Meiville made her first appearance with the co. and was given a hearty welcome. Commencing 8, The Gentleman of Leisure will be presented for the first time by any stock co.

The Rosary is drawing good houses at the Lyceum 31-6, and for next week Checkers should do a big business.

A matter of note and importance to local theatregoers will be the appearance of the Paris Grand Opera co. for a two weeks' run at the Auditorium. This co. comes direct from a long run at San Francisco, where it is highly spoken of.

Mortie Lazard, well known throughout the country as a manager of musical celebrities and one of the early residents of Los Angeles will be the manager for an Eastern tour of John McCormack. Mr. Lazard left for Seattle recently and will meet the famous Irish tenor in the East.

The Mountain Ash Male Choir will give a return concert at the Auditorium 5. This organization met with such great success locally as to demand their return. DON W. CARLTON.

**OAKLAND.**—MACDONOUGH: Robert Hillard in A Fool There Was 3, 4; splendid performance; good attendance. Grazi Opera co. 5, 6; opera well rendered; business fair.——LIBERTY: Bishop's Players presented Uncle Tom's Cabin 1-7; elaborate production; scenic effects very realistic; co. up to all requirements; attendance satisfactory.——COLUMBIA: Columbia Opera co. in Hoop La 1-7; performance and attendance moderate.——ORPHEUM: Advanced vaudeville to capacity.——ITEM: George Soule Soencer has accepted an engagement to play leads with the Liberty Stock co., and will make his initial appearance 8 in Alias Jimmy Valentine.

**SAN BERNARDINO.**—OPERA HOUSE: The Red Rose Dec. 29; good co.; fair business.

## COLORADO.

**PUEBLO.**—GRAND: Newlyweds and Their Baby 1; capacity. Bright Eyes 3; good co.; fair business. Mutt and Jeff 5 pleased small house.——ITEM: John Dickey succeeded W. Closs as manager of the Grand Opera House. Mr. Closs resigned to accept a similar position with the Swanson Film Company at Seattle.

## CONNECTICUT.

**BRIDGEPORT.**—LYRIC: The Christian is having excellent business 8-13, and Mr. Conness and Miss Cleveland acquire added popularity with each performance. Manager Frank Carpenter receives daily compliments upon this piece in attacking this city's peculiar theatrical situation, in mid-season, with so excellent a co. and such well-chosen plays. It bearing to look as though the whole venture was well timed. Manager Poll has been urged to run a Winter stock co. here, but felt that until his new house was completed the plan was impracticable. With the Park's recession into pictures and vaudeville at 10 cents, there is room for the Lyric and its capable co. The Lottery of Love 15-20.——POLI'S: The Four Mortons are clever enough to reprint their local press notices here several years ago, and then the added skill to make good after that lapse of time, with maxims to mare. Dean and Sibley's dressing-room sketch. Hutchins's Run, by Walsh, Lynch and co.; Harry B. Lester, Chinko, Allan Shaw, and Harry Tsuda, make up the other acts 8-13; good ones, too.——PARK: The last week of combinations is well booked. John Drew in A Single Man 8 attracted many of his local admirers, and The Spring Maid, with Gene Lanpkin in the Christie Macdonald part, was good enough to challenge comparison with the New York production. It is the best "second" co. seen here in years. Business, while not to house canacity, was notably better than most of the attractions of this season. Arthur Wooley, Jack Goldworthy, Charles McNaughton, and a well-voiced chorus added to the pleasure of the evenings 9, 10. Yiddish Drama 11. Girl in the Taxi 12, 13. Beginning 15, one matinee and two evening performances of pictures-vaudeville will be the daily attraction, with promised "biggest and best New York dramatic successes" interspersed (wice or so a month. WILLIAM P. HOPKINS.

**NEW HAVEN.**—HYPERION: A downpour of water resultant from a frozen pipe immediately above the star dressing room brought much damage to the splendid wardrobe of Grace Larue and much delay to the opening of her play, Betsy, 8. The incident not only damaged some of Miss Larue's dresses but also several members of the co. It was necessary for some to appear in their street clothes. Despite all this the production was thoroughly enjoyed by the full audiences 8, 9, and matinee 9. The local press spoke in highest terms of Miss Larue and her vehicle.——GRAND OPERA HOUSE: John Drew, always a New Haven favorite, was greeted by a fine audience 9. A Single Man was the production and it proved unusually delightful. Mr. Drew's work was enjoyed as usual. Mary Boland, Carrol McComas, Thais Lawton, and Louise Drew shared the honors of the evening. The Stampede 10, with Lillian Buckingham, did not have the patronage it deserved and those who failed to attend missed an evening of much pleasure. U. T. C. 12, 13, usual business and performance.

E. J. TODD.

**HARTFORD.**—PARSONS: E. H. Sothern and Julia Marlowe 3, 4; were received by large audiences who were enthusiastic and gave the finished performances the greatest and closest attention. Stetson's U. T. C., despite the extreme cold weather, drew large audiences 6; over two thousand at the matinee. It was so cold that in the parade preceding the bands "all froze up," with exception of the colored drum corps. "Props" had no difficulty in getting ice cakes for the thrilling crossing. Betsy, which was seen here before in dramatic form, under the title of An American Widow, was presented as a musical comedy 10, by Grace La Rue and excellent singing support, backed by pretty scenery and finely gowned. The audience was of good size, and encores and applause frequent.——ITEM: Blizzard temperature the past week had no effect on the patrons of Poli's, and the Hartford, who faithfully kept up record-breaking attendances. A. DUMONT.

**STAMFORD.**—ALHAMBRA: The Lewis J. Cody Stock co. 8-13, presented Pierre of the Plains to good business. This was one of the best presented plays of the season; the stage settings, especially the third act, being particularly good. Mr. Cody in the title-role surprised even his warmest admirers by his extraordinary ability in this part. Miss Duke as Jen was at her best—need more be said. John Ravold as Durkin made every point count, being especially strong in the struggle scene. Eugene Frazier as Galbraith realistically interpreted this important role. Tom Hall as Sergeant Tom easily realised the severe requirements. Harry Anderson as Matt supplied a most excellent brand of comedy.

**WILLIMANTIC.**—LOOMER: Beverly of Graustark 8; small house on account of zero weather; the fine cast presented play with same care as if house were packed, receiving numerous curtain calls. Hired Girl 10; small audience failed to enthuse.

**WATERBURY.**—POLI'S: Tully Marshall and co. in The Talker 5, 6; attracted good-sized audiences. The Stampede 8, 9; good business. John Drew and co. in A Single Man 10 pleased large audience.

**NEW BRITAIN.**—RUSSWIN LYCEUM: The Talker was presented 5 by very competent cast; performance well received by fair-sized house. Madame Rezina Prager (Yiddish) 11 in The Oath of the Torah to well-filled house.

**MERIDEN.**—POLI'S: Jefferson De Angelis in The Pearl Maiden 2; large and well-pleased house. Tully Marshall in The Talker 3 pleased good business.

**MIDDLETOWN.**—MIDDLESEX: The Katzes-Phelan co. 8-13 to large and pleased audiences.

## FLORIDA.

**JACKSONVILLE.**—DUVAL: The Wolf 3 pleased fair business. Over Night 3, 4; excellent co., to fair business. Isabelle Lowe in Dawn of a To-morrow 5, 6; good attraction; deserved capacity. Dockstader's Minstrels 7; disappointing performance, to topheavy business.——ORPHEUM: Braisden Comedy Clefists, Gilmore Sisters and Brigham, the Three Richardsons, Hanlon, Dean and Hanlon Dec. 31-6 pleased good business.——ITEM: The Columbus Dramatic Association (local) have in rehearsal the farce, Blundering Billy, for early presentation. Inclemency of the weather is affecting business.

## GEORGIA.

**MACON.**—GRAND: Graustark 4; fair co.; medium patronage. Over Night 5; splendid; deserving of better house. Dockstader's Minstrels 6, with matinee, to usual good business.

**MILLEDGEVILLE.**—GRAND: Graustark 5 pleased poor audience.

## IDAHO.

**NAMPA.**—OPERA HOUSE: The Barrier Dec. 29 well presented; very capable co.; appreciative house.

## ILLINOIS.

**OAK PARK.**—WARRINGTON: Grace Hayward Associate Players in The Melting Pot 8-13; splendid; capacity. Grace Hayward played Vera Revendal with insight and finish. The work of Charles Dingle as David Quixano and William Webb as Mendel Quixano was exceptionally fine. Dollie Davis played an excellent Kathleen O'Reilly. Law Welsh's Herr Pappelmeister was of a high order. Chester Wallace was properly blase and cynical. Colette Power appeared to advantage as Baroness Revendal and F. H. Livingstone was good as Baron Revendal.——ITEM: The members of the co. presented Mr. Gatts, and Miss Hayward with a beautiful loving cup.

**ALTON.**—TEMPLE: Hoover Stock co. 1-6; only fair business. Plays: The Stronger Love, The Girl from Newport, The Power of Politics, Dons in Oil, Under Arizona Skies. In addition to the regular vaudeville numbers offered by the Hoover co., the Will J. O'Hearn co. presented A Romance of Killarney during the week. Alma 7; small business (16 below zero). In Old Kentucky 8; fair business; pleased.

**CAIRO.**—OPERA HOUSE: Common Law Dec. 25, and matinee, pleased good business. Madame Sherry 29, and matinee; good co.; pleased two big houses. Frederick the Great, magician, 1, 2; business fair. Alma, Where Do You Live? 7 pleased fair business. Get-Rich-Quick Wallingford 8; excellent co.; delighted capacity.

**GALESBURG.**—AUDITORIUM: A Good Old Time 4 pleased fair house. Manhattan Gaiety Girls 5; good house. Heart Breakers 6, and matinee, delighted good business. Over Night 9 pleased fair house.

**AURORA.**—May Robson in The Rejuvenation of Aunt Mary 5; good co. and delighted good business. The Spendthrift 7; very good co.; good business.

**PEORIA.**—MAJESTIC: Henpecked Harry Dec. 25-30; drew well. Alma, Where Do You Live? 31, 1 pleased large house. No Mother to Guide Her 2.

**CANTON.**—GRAND: ITEM: The Grand was purchased by the owner of the Princess Theatre in Peoria, and the Grand is now called the Princess.

**MORRISON.**—AUDITORIUM: At Sunrise 8; fair co.; poor house, owing to very cold weather.

**QUINCY.**—EMPIRE: The Village Postmaster 7; matinee and evening; good business.

## INDIANA.

### INDIANAPOLIS.

**Louis Mann and Emily Ann Wellman Well Received—The Greyhound Seen for First Time.**

Louis Mann, supported by that charming young actress Emily Ann Wellman; Leslie Kenyon, a great favorite of local Summer stock cos.; Conway Tearle, Marie Hgyre and others, attracted two large New Year's Day audiences in Eltcating a Husband at English's 1-3. Mr. Mann was in high favor with his audiences and the work of the co. was good, but the play itself was only fair. The Spendthrift, seen here before, returned 4-6, with an entirely new cast, with one exception, Sumner Gard, who, by the way, is a former Indianapolis boy, who is still playing the juvenile role with much success. The leading roles are well taken care of by Fanny Ward and Lionel Adams. Others in the co. include Kate Jansen, who scored as Aunt Gretchen; Alice Kelly, Edwin Holland, Guy D'Ennery, and Eleanor Woodruff.

The Greyhound, the new play by Paul Armstrong and Wilson Mizner, had its premiere at English's 8, opening for a week's run. The play, a melodrama with an interesting plot dealing with crime and criminals aboard a big ocean liner, was exceptionally well acted by Henry Kolker in the title-role, Elita Proctor Otis, Robert McWade, Jr., Jay Wilsen, Douglas Ward, Jennie Eustace, Louise Wood and others. The production met with a fitful reception opening night and the authors, who were on hand, responded to a curtain call at the close of the third act. Mlle. Trentini in Naughty Marietta 13-17 (return), Thomas A. Wise in Cap'n Whittaker's Plays 18-20.

Madame Nordica, whose great popularity here has not waned in her eight years' absence from the local concert stage, received a flattering reception from a large audience at the Shubert-Murat 8. Madame Nordica assisted by Myron W. Whitney, Jr., basso, and E. Romayne Simmons, pianist, gave a splendid programme and encores were graciously responded to. The only dramatic attraction of the week will be John Mason in As a Man Thinks 11-13. Louise Gunning in The Balkan Princess 15-20. The Kiss Waltz 22-27.

The Colonial Players were seen to advantage in Arsene Lupin at the Colonial 8-13. Sydney Toler, Robert Hyman, Horace Porter, Lillian Sinnott, and Julia Morton handled the leading roles with much credit. The Lottery Man 15-20.

Billy B. Van and the Beaumont Sisters in A Lucky Hoodoo amused the Park patrons for the week 8. The Goose Girl 15-17.

Bersone, with Wallie Clark in the title-role, Tim Ryley, William Terris and others, was an interesting and well acted sketch which merited the generous applause of the Monday afternoon audience at Keith's 8-13. Diero, the piano-accordion player, repeated the great success he made here last season. Gertrude Van Dyck and co., Karl Emmy and his Pets, Jones and Deely, Lester Haskell, and Hastman and Wilson completed the bill.

An event in the social and musical history of the city was the opening of the new Home-Makers' Garden 8 with a cabaret performance with dinner at seven o'clock, and the first appearance here of Mella Mars, the Viennese danseuse; Bela Lasky, accompanist and composer, and Albert Fritze, tenor. The garden is under the management of Ona B. Talbot, who will offer a series of entertainments of different kinds until May, when it will be used as an open air roof-garden.

Louise Wood, of The Greyhound co., playing at English's this week, is the guest of her uncle and aunt, Mr. and Mrs. Stuart.

PEARL KIRKWOOD.

**SOUTH BEND.**—OLIVER OPERA HOUSE: Lyman H. Howe filled house twice 1; splendid pictures as usual. May Robson 2, 3 in A Night Out and The Rejuvenation of Aunt Mary delighted two good houses; capable co. William Hawtrey and strong cast in Dear Old Billy 6 pleased two good houses.——AUDITORIUM: Mc-Fadden's Flats Dec. 31-3; fair business. Henpecked Henry 4-6 drew well and pleased. At the Old Oreen Roads 7-10: satisfied fair houses.

**UNION CITY.**—UNION GRAND: Winifred St. Claire co. 1-6 in The Yankee Girl. The Girl from Out Yonder, The Girl and the Detective, The Sporting Parson, Rosalind at Red Gate.

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The Chorus Girl, and The Call of Her Mate; excellent co.; good business.

**FRANKFORT.**—BLINN: A Woman of Mystery 6; matinee and night; fair business.—ITEM: A fire, caused by an overheated stove on the third floor, for a time threatened destruction to the building. Considerable damage was done by water.

## IOWA.

### DES MOINES.

**Good Attractions and Seasonable Business—Stock Company Doing Well.**

Alma, Where Do You Live? was the attraction at the Berchel Jan. 2, 3; patronage showed a reaction after the holiday rush. In Wyoming filled out the last three days of the week. Dave Lewis in Don't Lie to Your Wife, matinee and evening, 7, to be followed by Thomas Jefferson in Rip.

The members of the Princess Stock co. made the most of Billy during the week Dec. 31-6. The comedy proved to be a great funmaker, with Corliss Giles, the leading man, taking the major portion of the honors. Next week, The Fatal Card.

Odiva was the feature act at the Orpheum the first week of the new year.

Frances McHenry, last year leading woman with the Princess Stock co., has resigned from a stock engagement at Hartford, Conn., to join a stock co. at Cincinnati, O.

Friday, 12, local trade unionists gave a vaudeville programme at the Berchel as a benefit for the striking pearl button workers, at Muscatine, Ia. Actors in the city at that time joined in the entertainment. Elbert and Getchell donated the use of the theatre.

HERBERT M. HARWOOD.

**IOWA FALLS.**—METROPOLITAN: Colonel Bain, college lecture course number 12. Mildred 15 canceled.—ITEMS: C. T. Smith, manager of the Princess, at Eagle Grove, has purchased the lease to the Armory from Manager W. F. Insel and will manage the house in the future. Manager Insel has conducted the house successfully since its opening, several years ago.—Manager Stover, of Marengo, has canceled all of his dates.—The City Solicitor, at Cedar Rapids, has been ordered by the Council to submit an ordinance levying a tax on all theatres in that city, including motion picture houses.—The Lewis-Oliver Players, who have been in permanent stock at Lima, O., will go to Streator, Ill.; Winona, Minn., and Oshkosh, Wis., for the Summer season.—Colonel F. L. Hunt, who had out a co. playing Other People's Money and closed in November, is reported to have purchased an interest in A Married Bachelor of Schwartz and Lorch, and will go in advance of the attraction.—William Henry Slee died suddenly in Waterloo 5. He was a talented musician, and was lately with The Golden Girl co. He was filling a position at the Majestic, at Waterloo, at the time of his death. His parents are reported to be well-to-do people in Hamilton, Ont. His wife is said to be Bertha Dalvis, who is with the Lubin Film Co., at Havre de Grace, Md.—The father of Harry Shannon died at Haverhill, Mass., recently, aged eighty-two.—Theodore Olson is playing the title-role in O. S. Primrose's Otis Swanson co.—Etta Merrip again heads the Bezzar Prince Opera co., which is playing a repertoire consisting of The Mikado, Olivette, and The Beggar Prince.

FRANK E. FOSTER.

## KANSAS.

### TOPEKA.

**Blanche Ring in the Wall Street Girl and William Rosell in the Fortune Hunter.**

Blanche Ring at the Grand Dec. 30 in The Wall Street Girl, played to two capacity houses. Miss Ring was very funny in her original way, and proved very captivating. Harry Gilfoil, taking the comedy role as senior member of Wall Street brokers, pleased. William Rosell, visualizing the part of Nathaniel Duncan in The Fortune Hunter appeared here 1, and played his part exceedingly well. Albert Tavernier in the role of the inventor-druggist did exceptionally good work. The Gamblers played to poor business 2. Charles Mackay, who played the part of the speculative banker, gave a very fine rendition of the role. Joseph Adelman, who was the prosecuting attorney, made a good impression. Thomas Jefferson in Rip Van Winkle 4.

Forty-five Minutes from Broadway is the attraction at the Majestic 1-6. Orville Sourrier as Kid Burns again demonstrated his popularity here. Miss Russell's portrayal of Mary, the house maid, was well received and Miss McKinley, Miss Le Roy, Miss Hunt all did very good work.

Virginia Goodwin has been engaged as leading woman for North Brothers' Stock co., in place of Genevieve Russell, who was injured here recently.

H. J. SKINNER.

## KENTUCKY.

**LEXINGTON.**—OPERA HOUSE: The Pink Lady 3, 6 broke all house records for past three seasons; turning them away; three performances at advanced prices; best of satisfaction.—ITEM: Charlotte Cushman, of The Pink Lady, who sprained her ankle and had to be left here at St. Joseph's Hospital, is doing well and can leave in a few days.

**PADUCAH.**—KENTUCKY: Madame Sherry 1 (return); matinee and night; pleased fair business. George Evans's Honey Boy Minstrels 5 delighted crowded house with best minstrel show ever seen here. Alma, Where Do You Live? 9; first class, to good business.

**BOWLING GREEN.**—OPERA HOUSE: Henry Woodruff in A Prince of To-night to $700 house.

**MIDDLESBORO.**—MANRING: The La Brun Grand Opera co. in selections from Martha and Il Trovatore 6; excellent co.; fair audience.

**HENDERSON.**—PARK: Prince of To-night Dec. 28 pleased good business.

**MAYSVILLE.**—WASHINGTON: Patty Felix 5; small house; zero weather.

## MARYLAND

**CUMBERLAND.**—MARYLAND: The Newlyweds and Their Baby Dec. 23 delighted good business. The leading roles were well handled, and the scenery good. Helen Grayce Stock co. in Arizona, The Squaw Man, Three Weeks, Wildfire, A Gentleman from Mississippi, Beverly of Graustark 25-30. The co. was good and drew the usual holiday business. Before two of the largest houses of the season The Chocolate Soldier was presented 1; the co. was excellent, as was the chorus and scenery. Emma Loomis, Roy Purvience, and Frances Hewitt made good to the limit, the rest of the principals were not lacking. The Franklyn Trio and Lukens's Animals 2-5 pleased capacity. Madame X, with Adelaide French in the title-role, matinee and night, 6; the co. excellent, and nothing left unturned to make the production a success; in her role Miss French was fine; business medium.—ITEM: On account of delay of nearly three hours due to wreck, the Madame X co. failed to arrive in time for matinee 6.

**ANNAPOLIS.**—BOYER: Forty-five Minutes from Broadway 6; good performance and business.

## MASSACHUSETTS.

**FALL RIVER.**—ACADEMY: La Troupe Francis, with P. Paul Marcel, Madame Claude Ritter, and a well-balanced co., presented 8-10: Le Maitre De Forge, Arsene Lupin, Le Maitre De Piano, and L'Aiglon. The plays were all presented in French; a very good co. and performance; the work of Monsieur Paul Marcel, Madame Cosset, Roger Guyot, Madames Claude Ritter, De Braine, Tenechal, Gerryren, and C. Paul Marcel being exceptionally good; well staged and costumed; attendance fair.—BIJOU: The excellent bills now being presented at this popular theatre are drawing very large attendance; the attraction 8-13, Alale Axtrord and Annie Morecroft, the Water Queens; Ward Brothers, W. E. Whittle, Grace Leonard, Paul Perry, Bert and Lottie Walton, and Williard Simms and co.; large attendance.—ITEMS: At the present time only a very few attractions are booked for the Academy.—The great success attained by the Lonergan Players in New Bedford can be duplicated in this city, if some up-to-date manager will place a stock co. here; it would be a great investment.—In the co. supporting Charles Mack in Come Back to Erin at the Savoy 1-6 was Mrs. Charles Peters, nearly eighty years of age, who is the oldest active actress to-day on the American stage. Mrs. Peters has been on the stage since she was seven years of age; may she be spared many years to come.—Lester Lonergan's Stock co. broke all theatricals records in New Bedford by presenting Forty-five Minutes from Broadway for two weeks to S. R. O. at every performance.—Mrs. Rollo Lloyd and son have returned from Cleveland, O.—After much delay the new electric sign has been placed over the main entrance of the Academy, and it is a great improvement to theatre and street.—J. Fred Miller and wife were the guests of Wright Huntington in Providence 3.—Edna Earl Andrews is a member of the stock co. at Holyoke, Mass.—W. Fred Mason, who is with Get-Rich-Quick Wallingford-Western co., writes that business with his attraction is excellent.—John E. Sullivan, of this city, and who has been with The Gamblers this season, died suddenly in New York 7; the body was brought to this city 9. The funeral was held 11.—Bedford and Winchester are playing Her Majesty's Theatre, Sydney, N. S. W.—John E. Quigley has been appointed assistant treasurer of the Savoy Theatre by Manager Charles E. Cook.

W. F. GEE.

**LOWELL.**—OPERA HOUSE: The Gamblers 12, 13.—HATHAWAY: The Boys of Co. B 8-13; large houses. The Daughters of Men 15-20.—MERRIMACK SQUARE: Wyoming Days, Nelson and Milledge, Casey and Smith, and Billy Quirk 8-13; capacity business.—KEATH'S: Professor Andrews and his Magic Kettle, Cal Pattee and his Old Soldier Fiddlers, the Six Abdallies, De Witt Young and Sister, Belle Oura, and Du Cullion and his Wonderful Ladder 8-13; capacity houses.—ITEM: Mrs. George A. Hibbard, well-known Boston woman, joined the Brown-Horton Stock co. at the Hathaway 8 in The Boys of Co. B.

**BROCKTON.**—HATHAWAY'S: The Thompson-Woods Stock co. in Jim the Penman 8-13; opened to large and appreciative audience; finely staged and well presented. Thurlow White as James Ralston gave a very fine interpretation of the forger. W. H. Dimock as Baron Hartfeldt and W. B. Freeman as Louis Percival did praiseworthy work. Frances Brandt as Mrs. Ralston added another to her list of really fine and meritorious performances. Jessica Bates and Marie L. Benton deserve mention. The co. gave fine support.

**NEW BEDFORD.**—THEATRE: Brazzar Brothers, Clark and Potter, and Myers and Perry 8-10. Montague's Comedy Cockatoos, Daniel Bryan and co., and Alexa Croff 11-13; capacity.—VIEN'S: Mike Cacha and the Dunn Sisters, Palmer and Dockman 8-10. Joe Weston's Hebrew Tailors, Adams, Mack and Roy, and pictures 11-13; pleasing big business.—HATHAWAY'S: The Lester Lonergan Players in Brewster's Millions 8-13 delighting large audiences.

**FITCHBURG.**—CUMINGS: The Commuters 6; enjoyed by fair house. Harry Davenport, Florence Malone, Amy Lesser, and John Robertson worthy of special mention. Lando Stock co. in The Call of the North 8-13; are pleasing good business. Albert Lando, Frank Thomas, Lillian Lee Anderson in principal roles pleased.

**ATHOL.**—ELLSWORTH OPERA HOUSE: In Double Peril 3 pleased large audience. Bostonian Ladies' Orchestra 9; excellent programme; full house. Vogel's Minstrels 10; very good co. and business.

**HOLYOKE.**—EMPIRE: Empire Stock co. in Sign of the Four 8-14; excellent performances to good business. George Webb, Edna Earl Andrews, Holly Hollis, Thaddeus Grey, and Pearl Grey deserve special mention.

## MICHIGAN.

**BATTLE CREEK.**—POST: The Man on the Box 5; good co.; fair business. American Stock co. 7-14. Plays: The Circus Girl, The End of the Trail, Sweet Clover, Lena Rivers; fair co. and business.

**COLDWATER.**—TIBBITS OPERA HOUSE: Trousdale Brothers presented The Man on the Box 1; well pleased. Lyman Howe's Travel Festival to a crowded house 2.

**KALAMAZOO.**—FULLER: May Robson Dec. 29 delighted large house. Henpecked Harry 1 pleased two capacity houses.

## MINNESOTA.

### ST. PAUL.

**Extreme Weather Retards Business—A Long Session at the Orpheum.**

The Pink Lady, with its glittering array of costumes and scenery, came to the Metropolitan Jan. 8-13. Some disappointment was expressed, but perhaps expectations were too great. Tom Waters, who played at the Orpheum last March, appeared as Dondidier. Other principals were Wallace McCutcheon, Jr., Fred Truesdell, Georgia Harvey, Alma Francis, and Cecil Cunningham. Old Homestead 14-20. Montgomery and Stone 21-24. May Robson 25-27. The Spendthrift 28-31. Alice Lloyd in Little Miss Fix-It Feb. 1-3.

The Shubert was dark 7-10. Lambardi Opera co. 11-13 will present Rigoletto 11, Thais 12, Lucia, matinee, 13, Madame Butterfly, evening 13, Lawrence D'Orsay 18-20, Valeska Suratt in The Red Rose 21-27.

School Days had fair business at the Grand 7-13. Girl in the Taxi 14-20. White Sister 21-27. Pinks O'Hara 28-Feb 3. Thurston 4-10. Goose Girl 11-17. Mutt and Jeff 18-24.

Sam Mann and co., World and Kingston, Cummings and Gladvings, Mollie and Nellie King, Cole de Lonse Duo, McDevitt, Kelly and Lucey, and Seven Belfords constituted an unusually strong bill at the Orpheum 7-13.

La Petite Review was the headliner of a good bill at the Empress 7-13.

The Gay Widows were the enticement at the Star 7-13.

The unusually long siege of cold weather, which began over a week ago, is having a deleterious effect upon business at all theatres. The thermometer has registered from ten to thirty degrees below zero during this period.

Owing to the cold snap trains were delayed and the School Days co. arrived too late to open with the Sunday matinee. Manager Burroughs, of the Orpheum, had to entertain his audience with local talent until the regular belated acts arrived. The Sunday matinee performance, as a consequence, lasted from 2.15 till 6. Eleven acts were presented.

JOSEPH J. PFISTER.

### MINNEAPOLIS.

**Alfred Cooper a Favorite Here—Benedict MacQuarrie Among Old Friends.**

The Country Boy came to the Metropolitan week Dec. 31 with a capable co. that included Alfred Cooper, a local favorite, who did the title-role with spirit and naturalness, thereby winning unusual praise. Frank McCormack scored as the newspaper man and the others were fairly good. The Old Homestead, with E. L. Snader, Margie Brever and other familiar faces, followed for week 7. The Pink Lady is underlined.

At the Shubert Benedict MacQuarrie, long popular here in stock, scored heavily as Alfred Hardy in Baby Mine. Nanon Welch was an admirable Zole and John J. McCabe was an uncanny Jimmy. The Aborn production of The Bohemian Girl, with all its circus trappings, drew well week opening 7. The Lambardi Grand Opera co. follows.

At the Bijou St. Elmo bathed everyone in tears, with Martin Alsop as the cruel tyrant and Claire Armstrong as the pious Edna. School Girls, with Herman Timberg, follows.

At the Orpheum A Romance of the Underworld was the headliner, with McRae and Levering, Charles and Fannie Van, the Avon Comedy Four, the Five Farrell Sisters, and Inness and Ryan as the others on the bill. Last week Ida O'Day, popular here in stock, won praise for her newest offering, Betty's Bet, written by Maude Tarleton Winchester, of St. Paul.

At the Unique Eva Ray, the "White Mahatma," headed the bill. The Taxi Girls had the right of way at the Gayety and the Tiger Lilies bloomed vigorously at the Dewey.


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Nanon Welch, who was the Zoie in Baby Mine, retired from the cast here on account of illness and has been succeeded by Isabel Ray.
CARLTON W. MILES.

**WINONA.**—OPERA HOUSE: The Manhattan Stock co. 1-7 pleased satisfactory houses. Plays: Marching Through Georgia, The Girl from Mexico, The Girl from Out Yonder, The Man from California, Down on the Farm, Polly, the Dancing Girl.

**NORTHFIELD.**—AUDITORIUM: The Rosary 2 pleased fair house.

## MISSISSIPPI.

**GREENVILLE.**—GRAND: Seven Days 5; good house; fair satisfaction. Madame Sherry 10; sale of seats fine.

**JACKSON.**—CENTURY: Seven Days 3; fair business. Lyman Twins 4; good house. Lion and the Mouse 6 pleased good audiences.

**MERIDIAN.**—GRAND: The American Stock co. 2-4; slim business. The Lyman Twins 5; matinee and night to small houses.

**COLUMBUS.**—THEATRE: Lyman Twins Dec. 30; nice business.

## MISSOURI.

### KANSAS CITY.

**Jane Oaker and Frederick Warde Well Received —Mizzi Hajos Stays Another Week.**

The Shubert had Everywoman for the week of Jan. 7 and in spite of the severe cold played to excellent business. Jane Oaker headed the presenting co. and was supported by a cast of unusual excellence. Miss Oaker leaves little to be desired in her portrayal of the name part, and was highly commended by both press and public. Frederick Warde took the character of Nobody in a thoroughly effective manner and, with Marie Wainwright as Truth, shared in the honors with Miss Oaker. Lottie Beatie, Edna Broderick, and Dorothy Phillips deserve special praise also for their portrayals of Youth, Beauty, and Modesty, respectively, while Marta Speers, Nestor Lennon, and in fact the entire co. all played their parts in a thoroughly pleasing manner. Mrs. Leslie Carter in Two Women 14-20.

The Willis Wood had The Spring Maid, with Mizzi Hajos, for a second week 7-13, and played to continued good business and pleased greatly, and from the opening business this week it will prove quite as good, if not better than that of last. Mizzi Hajos proved quite a hit and the many catchy musical numbers found especial favor. Little Miss Fix-It 14-20.

Mutt and Jeff played the week of 7-13 at the Grand to good business and were enjoyed, as usual. Rose Snow and Marty Healey essay the same parts and were the cause of many laughs, while a co. of goodly numbers, including an attractive chorus, found favor also. The Heart Breakers, with George Damerel and Ruth Peebles, 14-20.

Billy, a farce of the hilarious variety, was the Woodward Stock bill at the Auditorium 7-13, playing to a very satisfactory week's business. Austin Webb was splendid in the name part, while Enid May Jackson and the supporting co. did all that was required of them, and a little bit more. The Right of Way 14-20.

The Gillian had No Mother to Guide Her 7-13, opening to good business. Although seen here times before, the play was well received. Frances Abbot scoring heavily in the leading role of Bunco, the street waif. The supporting co. were ensemble, while the staging of the piece was one of its strong features. The Chorus Lady 14-20.

Mat M. Wills, the tramp comedian, was the Orpheum headliner 7-13, other acts being La Tellenah, Nichols Sisters, De Faye Sisters, Australian Woodchoppers, Jos. D. Patton and co., and the Seebacks, all pleasing. Business excellent.

The Ben Welch Burlesquers, with Ben Welch, Low Kelly and a big co. of entertainers, played to good-sized audiences nightly at the Gayety 7-13. Queens of the Jardin de Paris 14-20.

The Empress had Harry Fist and co. for toolisers 7-13, with Harney and Haynes, Cliff Bailey Trio, Two Singing Girls, Powder and Chapmann, and Speed Artists, all winning applause.

The Century had the Ducklings 7-13, opening to two big Sunday audiences. Charles Boyle headed the co., which contained a good line of entertainment in the musical and comedy line. The Big Review 14-20.

The Rhoda Royal Circus played 7-13 at Convention Hall to very satisfactory business. The show is augmented by the Old Buffalo Wild West aggregation and the performance pleased throughout. D. KERRY CAMPBELL.

**ST. JOSEPH.**—TOOTLE: Alma, Where Do You Live? Dec. 31. 1: a perfectly balanced co. throughout; business fair. Thomas Jefferson in Rip Van Winkle 6; well presented by good co.; pleased fair business. Blanche Ring in The Wall Street Girl 7, 8, assisted by a real beauty chorus, scored a great hit. Florence Shirley, Wellington Cross, and Lois Josephine were close favorites. Numerous curtain calls; business good.—LYCEUM: In Wyoming 31-3 pleased fair business. Jardin de Paris—Extravaganza—4-6 opened to capacity.—ITEM: Maxim De Gress, leader of Pantaze's Theatre orchestra here, is the composer of the music to The Love Cure, to be produced in New York soon by Warenhals and Kemper. The book and lyrics are by Stanislaus Stanze.

**HANNIBAL.**—PARK: The Morgan Stock co. in repertoire 1-6; good co.; fair business. Plays: A Russian Slave, The Cowboy's Sweetheart, The Rose of Z Ranch, Under Arizona Skies, A Southern Rose, The Boy from the U. S. A.

**MOBERLY.**—HALLORAN'S: Peck's Bad Boy 1; good co. and business. Mutt and Jeff 6 pleased capacity.

**DE SOTO.**—THEATRE: Peck's Bad Boy Dec. 25; good co. and business.

## NEBRASKA.

**KEARNEY.**—OPERA HOUSE: Get-Rich-Quick Wallingford Dec. 28; excellent performance to good business; one of the best attractions of the season. Brewster's Millions 30; good business and performance.—ITEM: Former Manager R. D. Garrison died Dec. 18. He was a prominent member of the Odd Fellows and the local Lodge of Elks, and will be sadly missed by his hundreds of friends in both business and amusement circles.

**FREMONT.**—LARSON: Brewster's Millions 4; good, to fair business. Newlyweds and Their Baby 5 pleased good patronage.—LYRIC: Walter Bavidge Stock co. 1-5; replaced motion pictures and did fair business.

**NORFOLK.**—AUDITORIUM: The Wolf 5; good co.; small house (inclement weather). Brewster's Millions 6; excellent, to light business (twenty below zero).

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE: Brewster's Millions Dec. 31; good business and performance.

**BEATRICE.**—PADDOCK: Brewster's Millions 3; fine co.; business fair.

**M'COOK.**—TEMPLE: The Newlyweds and Their Baby 3 pleased capacity.

## NEVADA.

**RENO.**—MAJESTIC: Sheehan Opera co. in Love Tales of Hoffman 1 pleased capacity.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—THEATRE: Five good reels, Castellucci's Band, and Minnie Stenbens, singer, drew big houses first half of week 8-13. Balance of week's attractions include Gertie La Claire and "Picks," singing and dancing; the Great Barnes, the wizard of strength, and Miss Steeves, singer.

**DOVER.**—CITY OPERA HOUSE: Lorne Elwyn Stock co. 4-6; poor business. Plays: The Girl of the West, Crimson Stain, Kathleen Mavourneen, The Sacrifice, and Camille. Princess Chrysanthemum 9 (local) pleasing performance; good business.—ITEM: The Orpheum and Lyric continue to draw big business.

**CLAREMONT.**—OPERA HOUSE: John W. Vogel's Minstrels 8; good business in very stormy weather; pleased; Interlocutor George F. Kelley, who is a local boy, was given a fine reception.

## NEW JERSEY.

### NEWARK.

**Four New Theatres Opened in as Many Months —Doings of the Week.**

The Sam S. Shubert Theatre, the latest addition to the number of local playhouses, and the handsomest, and said to be the most beautiful in New Jersey, was opened Jan. 8 with Lew Fields and his co. in The Henpecks. Every seat was occupied, and Leo Ottolengui, in his address, thanked the audience for the encouragement given by its presence. Before retiring he called W. H. McElfatrick, the architect; Herman C. Schneider, the builder, and Mr. Phillipson, the decorator, who were in the boxes, but too modest to appear. From numerous personal friends Mr. Ottolengui received floral reminders of their good will in the form of horseshoes, wreaths and baskets, which banked the orchestra promenade. The seating capacity is about 1,400 and as no pillars have been used to support the balcony and gallery, an unobstructed view of the stage can be had from all parts of the house. The decorations are pleasing, the seats comfortable and well arranged. In constructing the building the utmost care was exercised to assure safety as well as comfort. Abundance of exits on the house can be emptied within a few minutes. The stage has been equipped with such modern appliances as elaborate productions call for. In all its appointments the house is a credit to its architect, builder and manager. This is the fourth new playhouse opened to the Newark public in the past four months. The Henpecks proved a delightful opening bill, and Lew Fields was surrounded by a well-balanced co.

The Fortune Hunter paid his third visit to the Newark 8-13. Will Deming assumed the role of Nat Duncan and scored. Edith Lackett replaced Miss Ryan, and did well. The balance of the co. is well balanced, and give an excellent performance. Margaret Anglin 15.

The Corse Payton Stock co. presented Are You a Mason? at the Orpheum 8-13 to the usual crowded houses. Mabel Brownell is out of the cast, taking a much-needed rest; her first vacation in over a year. She will return from Atlantic City next week. Clifford Stork is handily cast as Frank Perry, giving a gay and pleasing portrayal. Edward Van Sloan was excellent as George Fisher. Lee Sterrett did some fine work as Amos Bloodgood. Harry Roache did credit to the role of John Halton. Louis Leon Hall, who has just rejoined the Payton forces, was excellent as Hamilton Travers, the music hall usher. Sadie Radcliffe, who is a big favorite, gave a splendid portrayal of Mrs. Bloodgood; her work, which is always finished, added another mark to her credit. Belle D'Arcy was never better than as Eva. The dainty little Mabel Estelle was charming as Annie Lillian Stuart, and came in for her share of honors. Virginia Wilson as Mrs. Halton was excellent; the same may be said of Lou Ripley as Norah. Others in the cast were Gabrielle Rose, Harry Fenwick, Bobbie Livingston, and Richard Vanderbilt. Soldiers of Fortune 15.

Billy the Kid, a regular "thriller," was presented at the Columbia 8-13 to pleased audiences. Nolan Gaul, supported by a large co., filled all the requirements.

The Midnight Maids, on their honeymoon trip, filled the Gayety 8-13. Danny Simmons, Harry Ward, Margie Hilton, Lillian Franklin, Hattie Raymond were among the funmakers. The Big Banner Show 15.

Miner's Empire crowded the houses by presenting Williams's Ideal Comedians, which include Helen Van Buren, Sam Michaels, Addie Douglas, Joe Rose, Jean Clifford, the Four McNallys, and Toots Paka. Girls from Reno 15.

Proctor's Theatre has an excellent programme 8-13. The Empire Women's Orchestra as headliners. Others are W. H. Macart and Ethlynne Bradford, Gladys Clark and Henry Bergman, Ed. Wynn and Edmond Russon, W. S. Dickinson, the Four Bards, Rawson and June, and the Van Dykes.


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At the Court Willard Hutchinson and co. are headliners. Others on the programme are Morris and Beasley, Green and Parker, William Robinson, Ed. Estus, Steele and McMasters, Douglas Flint and co., Joe Cook, Metropolitan Trio, Florence Hughes, Tom Mahoney, Pearl and Roth.

At the Washington are Barrett and Scanlan, Quinn and Quinn, the Boys, Margaret Fergusson, Herman and co.

Efrem Kimbaliat, the Russian violinist, will give a recital in Wallace Hall Dec. 23. Signor Arturo Nutini's Concert will be held in the same hall 26. Caroline Hudson, assisted by Elias Bronstein 24. GEORGE S. APPLEGATE.

### JERSEY CITY.

**H. B. Warner Scored Another Hit—Vale Stock Company Continues to Gain Friends.**

Alias Jimmy Valentine was presented at the Majestic Theatre Jan. 8-13 to fine business by H. B. Warner and an excellent co. In the star part H. B. Warner is strong and his acting at all times is artistic. Charles Riegel as the prison warden does fine work. William H. Turner as Billy scores heavily. Phyllis Sherwood is capital as Rose. Frank Allworth as Red Jocyln does good character work. Frank Monroe as the detective is splendid. The other roles were well taken care of. Mutt and Jeff 15-20. Third Degree 22-27.

The Vale Stock co. at the Orpheum Theatre is steadily gaining in popularity. The third of the Belasco plays, The Lily, was offered 8-13, and it was a creditable production. It was placed upon the stage with all attention to settings, effects and mountings, and the strong play gave the best of satisfaction. Louise Vale as Christiane was seen at her best and her strong acting received well deserved curtain calls. Allen Baker as Odette owned the third act, where she announces her father, and her splendid rendition of the scene held the audience spellbound. Eight Hits as the giggling girl was immense. Will D. Crimmans as the stern father was fine and played the part with dignity and much force. George Morgan as his son was capital, and was strong when necessary. Frank De Camp as the lawyer was a hit and he played the part with much feeling. Pedro De Corboda, the leading man, had little to do as the artist, but what he did was, as usual, immense. The other parts were well played by Harry J. Fischer as Bernard, Leslie King as Pierk, Marie Keels as Suzanne, and the servant by Walter D. Nealand was a neat bit of work. Travers Vale superintends all the details of the productions here and they are well taken care of. The Girl of the Emerald Isle 15-20.

The Cozy Corner Girls were at the Bon Ton Theatre 8-13 to fair business. There are a lot of good people in this co., as in all those of the Western Wheel. The scenery is especially good. Merry Maidens 15-20.

Harry Meyers is the new treasurer of the Orpheum Theatre.

The local T. M. A. Lodge was the guest of New York Lodge at a public installation of officers in that city 7. The visitors had an enjoyable time. Jersey City Lodge will also be the guest of Newark Lodge at an installation and stag 21. The newly elected officers of Jersey City Lodge will be installed by Past Grand President David H. Greene 28.

In order to become personally acquainted with her many friends and admirers at the Orpheum Theatre, Louise Vale and the members of her co. held a recention on the stage after the matinee performance 11. It was an enjoyable occasion, both to the audience and co., and will be the means of making more popular the clever Vale Stock co.

Crimmins and Gore are appearing in this city for the first time in many years. They were accorded a warm reception at the Bon Ton with the Cozy Corner Girls co.

The Orpheum Girls, an association of the girl ushers at the Orpheum Theatre, held a ball 9, after the performance, and it was a success. The grand march was led by Louise Vale and Pedro Cordoba, leading woman and leading man of the stock co., now at the Orpheum. All the other players in the co. were present.

William H. Turner, a life member of Jersey City Lodge of Elks, is a member of the H. B. Warner Alias Jimmy Valentine co., now at the Majestic Theatre. He is a most connetent actor, and during his stay here has been busy meeting old friends and making new ones.

WALTER C. SMITH.

### HOBOKEN.

**Hobokenites Need Not Leave Town for Amusement Since Arrival of Gayety Players.**

The Gayety Players presented Mrs. Dane's Defense Jan. 8-13 with great success. Marion Ruckert and Severin De Devn, ably supported by a good co., gave Hobokenites a chance to see good acting without going across the river. Bernard McOwen as James Blaby and Johnny Grey as the adopted son of Sir Daniel were also big hits. Amanda Wellington as Mrs. Bulson Porter and Emma Cambell as Lady Castner both deserve great credit. Others were W. H. Gerald, Lillian Daven, Robert Saddler, Allen Jones, Frank Matthews, and, last but not least, that dear old Vicar of Sunnywater, Louis Albion.

Ned Dandy, the Yiddish comedian, and Schrodes and Chapelle at the Lyric were both fine. Mabel de Young was very cute and winsome. Others on the bill were Somers and Stark, Gray and Peters, the Cycling Marvels, and some great motion pictures that helped the bill considerably.

Halliday and Curley in Painting the Town crowded the Empire Theatre. Pete (Curly) Curley as leading funny man, assisted by Will Halliday, kept the audience in good humor. Others on the bill were Clara Raymond, Ralph Rockaway, Maxie King, John Price, and George Shreck. C. REGINALD SIMPSON.

**BURLINGTON.**—AUDITORIUM: With Helen Lowell and a good supporting co. The Reincarnation of Aunt Mary was given its first local presentation 3: Miss Lowell's delineation of Aunt Mary was admirable, and the audience was quick to recognize her worth. The personality of Bitts Bryan and her handling of Betty made her a prime favorite. Charles Compton as John Watkins, Jr., did creditably. The remaining parts were most acceptably taken. Lively in action and tuneful in song Forty-five Minutes from Broadway offered 6, under the direction of E. J. Carpenter. The excellent co. imbued with the spirit of the play made an instantaneous hit. Lucy Monroe, who possesses a pleasing voice, rendered her song numbers with charming effect and achieved further honors as Mary Jane Jenkins. As Kid Burns Bernard Rigby was a tumult of merriment, his inimitable style and slang phrases won prolonged applause. Bessie Morris was seen as Tom Bennett, his efforts to create laughs were generously rewarded. Myrtle Ryan made a captivating Flora Dora Deane, while Mae Keese was cued as Mrs. Deane. David Cronin, a part played delightfully by William Balfour, scored heavily, and William F. Scheller as James Blake, and Susan Chisnell cast as Mrs. Purdy made substantial hits. The quartette of male voices and a well-balanced chorus deserve mention.—ITEM: Charles L. Crane, under whose direction A Little Outcast has been on tour, was an overnight visitor 6. The co. closed last week at Camden, N. J.—Reggie Morris, who plays Tom Bennett in Forty-five Minutes from Broadway, joined the co. at Greensburg, Pa., Dec. 25.—E. J. Carpenter, prominently identified in many theatrical enterprises, was in town 8.—Robert Graham, Jr., in the cast supporting Helen Lowell in The Reincarnation of Aunt Mary, is said to be the son of Robert F. Graham, he of comic opera fame.
J. WILL BURR.

**PATERSON.**—LYCEUM: Gus Hill's big musical show Mutt and Jeff to record breaking business 1-6; co. good and pleased. Local offering filled 8-10. The Stampede held the boards 11-13; co. capable and performance was much enjoyed by goodly numbers.—EMPIRE: Fifty Miles from Boston 1-6 to satisfactory business; efforts of the co. pleased. The same [illegible] introduced The Heart of Maryland 8-13 to good attendance. John Ince as Colonel Allan Kendrick, Louise Kent as Maryland Calvert, and Brandon Evans as Colonel Thorne deserve special mention. The balance of the co. filled the remaining roles to the satisfaction of all. The players are rapidly gaining in popular favor and they deserve to, as they are above the average of the usual


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rum of stock co.——OPERA HOUSE: Usual patronage 1-6 with The Man Who Stood Still. Joseph Stanhope in Louis Mann's part appeared to advantage, but Joseph McCor in the second part of Schnozl made a distinct hit and proves him a character actor of the first class. The Slim of the Cross 8-11 was the bill which pleased. Edward Lynch and Henrietta Browne in the leading parts received much merited applause.

ELIZABETH.—THEATRE: When Knighthood Was in Flower 8-13, presented by the Proctor Stock, with Edna Archer Crawford as Mary Tudor, who gave a brilliant performance. James A. Cunningham gave fine portrayal of Charles Brandon. Others in the well balanced cast were Brigham Royce, Boyd Thayre, Arthur Stein, W. J. De Long, John Dunn, Joseph Sweeney, David C. Warner, Thomas Williams, Joseph Francis, Claude Henry, the Fairbanks Twins, Josie Robinson Haywood, Francis Williams, Alice Fairbanks, and Evelyn Morton. The scenery was painted by Ernest Maughlin and was exceptionally good.

UNION HILL.—HUDSON: The new bill 8-13 was made up of acts by Ralph Delmore and co. in a strong playlet, In the Name of the Law, and is an offering far above the average; Peggy Monroe, Fredericks, mind-reading pony; the Juggling Buntons, Louis Morrell and co., Nat Arco's troupe of comedy acrobats, Fern and White, and Dan O'Neil; the business continues big. Louis Morrell has a fine comedy sketch in The Second Floor Front and his supporting co. is a competent one. Peggy Monroe makes a most agreeable impression with her personality, voice and elegant delivery.

## NEW YORK.

### BUFFALO.

**Madame Sherry, The Chocolate Soldier, and Nora Bayes-Jack Norworth Re-welcomed.**

At the Star Theatre a triplicate welcome was given to Madame Sherry. The vivacity of its bright particular star, Lina Abarbanell, does not dim with repetition. Large audiences were in attendance. Madame Sherry ran all week.

At the Teck The Chocolate Soldier played a return engagement and ran all week, and Buffalonians were given a pleasurable privilege to rehear this beautiful Straussian production. The direction of orchestra was under John Lund, who was for years associated with the musical history of this city.

At Shea's Nora Bayes and Jack Norworth were rewelcomed to vaudeville. Miss Bayes received an ovation; her husband heartily. Johnnie Johnston made a hit in "Oh, You Beautiful Doll." S. F. Hawley and Frances Halsht's sketch was The Bandit, which was well received. Marie Hart proved herself a versatile entertainer; anything in her art she will attempt. The others on the bill gave good accounts of themselves.

"Way Down East was the attraction at the Lyric all week. The co. was a strong one. Catherine Carter appeared in the leading role of Anna Moore.

Charles Robinson and his Crusoe Girls, who have pleased the patrons of the Garden Theatre for several seasons, filled a week's engagement. Large crowds witnessed each performance.

The Moulin Rouge Burlesquers during the week at the Lafayette Theatre presented a programme that provided good entertainment to all those who enjoy good burlesque. J. W. B.

ELMIRA.—LYCEUM: Nora Bayes, Jack Norworth and their musical surprise party pleased a capacity house 4 with their unusual performance. Sam Bernard in He Came from Milwaukee 8; large house; delighted. Connoisseurs in support were Nella Bergen, George Baldwin, Louise Mink, and Anna Wheaton.——MOZART: The Stanford and Western Players revived Leah Kleschna 8-13 to large business; splendid production. Emily Smiley was strong in the title-role. James Moore was seen to advantage as Paul Ryvalaine. C. Norman Hammond did his best work of the stock season as Kleschna, his original part in Mrs. Fiske's co., and able support was contributed by William Silder, Harry Wilcus, Margaret Field, Maurice Stanford, Davis Rogers, Ernest Sinclair, Caroline Locke, Charlotte Downing, and Anna C. Turner.——ITEMS: Arthur Wooley, formerly of the Rorick's Theatre Opera co., has joined The Spring Maid (No. 2).——M. M. Gutstadt of Ithaca, N. Y., has purchased the Opera House, Geneva, N. Y. The management of the house will continue in the hands of F. K. Hardison, the present lessee, until July 1. Mr. Gutstadt bought the house primarily for his brother, B. B. Gutstadt, of Riverhead, L. I.

J. MAXWELL BEERS.

SYRACUSE.—EMPIRE: Blanche Bates in Nobody's Widow 3, 4: good business. Thomas A. Wise in Cap'n Whittaker's Place 5, 6 amused small houses. Helen Ware in The Price 8-10 was convincing and attracted well.——BASTABLE: The Third Degree 4-6: capable co.; large houses. Sarah Padden was popular as Annie and Joseph R. Garry made an intelligent, dignified Brewster. The Holy Name 8-10 to fair business.——ITEM: Francis P. Martin, business-manager of the Wieting, was signally honored 4 by being elected a life member of the Elks. Since he came here, nine years ago, he has given freely of his time in activities of the order.

E. A. BRIDGMAN.

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SCHENECTADY.—VAN CURLER OPERA HOUSE: The Cat and the Fiddle 4 amused two fair-sized audiences. The Bird of Paradise 6: enthusiastically received by two large houses. Although no one is starred, honors are equally divided between Laurette Taylor, Guy Bates Post, Lewis S. Stone, Theodore Roberts, and Pamela Gaythorne. Lois Lain, a German musical comedy, pleased a large audience 10.——MOHAWK: Bon Tons 4-6: good business. Bert Baker is in a class by himself and is easily the hit. The Knickerbockers, with Roger Imhof as the principal comedian, drew fairly big houses 8-10.

NAT SAHR.

BINGHAMTON.—STONE: Seven Days Dec. 29 pleased large house; co. strong throughout; among those who deserve special mention are Willard Louis and Irma La Pierre. Over Night 30 pleased very big business; co., scenery and costumes good. Merkle-Harder Stock co. in The Great John Ganton, Girl in Waiting, and Sunday; Emma Merkle very pleasing in leading roles.

HORNELL.—SHATTUCK OPERA HOUSE: Kirk Brown Stock co. presented The Iron Master, The Liars, On Parole, Two Orphans, Michael Strogoff 4-6; large and well-pleased audiences.——ITEM: The corner-stone of the handsome new Elks' home, of this city, was laid with most impressive ceremonies on New Year's Day by District Deputy Grand Exalted Ruler H. A. Smith, of Jamestown.

TROY.—RAND'S: Chicago Stock co. 8-13 pleased fine audiences. Plays: Sham, The Governor and the Boss, The Fourth Estate, Strongheart, The Genius and the Model, In Missouri, The Little Princess, and The Angel of the Trail; co. up to requirements.——PROCTOR'S GRISWOLD: First-class vaudeville and pictures 8-13 draw capacity.

PALMYRA.—OPERA HOUSE: Missouri Girl Dec. 27: fair co. and business.

LYONS.—MEMORIAL: Old Homestead 10 pleased good business.

OWEGO.—TIOGA: The Cat and the Fiddle 10: good co.: full house.

## NORTH CAROLINA

ROCKY MOUNT.—MASONIC: Chorus Lady 2: poor co.: small house. Paid in Full 6: good co.: fair house. Isle of Smiles 7: poor co.: fair house.

WINSTON-SALEM.—ELKS' AUDITORIUM: The Chorus Girl 4: good audience: not well pleased.

## NORTH DAKOTA.

WAHPETON.—OPERA HOUSE: Lecture, by Judge Ben B. Lindsey, 8: good business: satisfied audience.

## OHIO

### CLEVELAND.

**Gertrude Hoffman at the Colonial—Frank McIntyre Still Makes Them Laugh.**

At the Colonial in the three dramas given by Gertrude Hoffman every thought to be carried to the audience is interpreted by the movements and gestures of the actors. The production is by far the best in which Miss Hoffman ever has shown here.

Every time Frank McIntyre appears he produces a general laugh. He is playing the part of Dismey Knobs at the Opera House. Myrtle Tannehill is very clever in the part of the heiress. John Cumberland, Roy Fairchild, Katherine Stewart, and Eva MacDonald do good work.

Ty Cobb plays the hero role in The College Widow at the Lyceum, in a baseball scene especially written for him. This is "Ty's" last week with this co.

Walter Kelley in The Virginia Judge heads the bill at the Hippodrome. Other acts on the bill are Thomas Ryan as Mike Haggerty in a new sketch, Mag Haggerty, Osteonath; Stepo, Mehlinger and King, musicians; Hickey's Comedy Circus; Clemenso Brothers, acrobatic clowns; Mumford and Thompson in humoresattles; O'Brien Havel and co. in a nutty sketch; Flanagan and Edward, blackfaced comedians.

The Barrier failed to warm the enthusiasm of the audience, though Ethel Grey Terry, Frederick Kerby and co. did excellent work at the Cleveland.

Mermaids, champion shallow water diver, headed the bill at the Prospect, Kaiser's dogs followed close. Warren and Faust have a lot of funny stuff, and Bobbie and Dale amuse in songs and dances.

The Flying Banvards made everybody sit up and take notice with their swinging trapeze act at the Priscilla. There are seven other acts, led by Mlle. Toona's Indian Sextette and the Royal Midget Trio.

A bill of eight acts rounds out a good entertainment. Lattringer and Lucas have a good sketch. Alma sings well, and Fox and Evans make much fun at the Grand.

The Honeymoon Girls give a two-act sketch, In Panama, at the Empire. The costumes, scenery and girls are bright and fresh. Otto Brothers, German comedians, and Alice Lazar, soubrette, lead the funmakers.

John T. Baker, rough-and-ready comedian, carries the burden of the Star Show Girls production at the Star. The Three Whelans star in the olio.

GEORGE DOWNS.

### COLUMBUS.

**Praise for Frank Reicher and Fola La Follette—Southern Stock Company Pleased.**

The Scarecrow, with Frank Reicher, Fola La Follette, et al, proved a decided success at the Hartman Jan. 1, 2. Louis Mann in Elevating a Husband pleased good-sized audiences 3, 4. Particularly noticeable were the beautiful and elaborate stage settings. Thomas A. Wise in Captain Whittaker's Place 11-13.

At the Colonial 2, 3 The Deep Purple, with an excellent cast, including W. J. Ferguson and Ada Dwyer, drew good houses. At present this theatre is closed for improvements, but will reopen in a week or two.

At the Southern Theatre last week the Southern Stock co. was seen at its best in Clyde Fitch's comedy, Girls. Each member of the co. was excellent. Alice Riker and Adelaide Overholt deserve especial mention for clever work. Zira will be the offering 8-13, with Miss Van Duser in the title-role.

Keith's drew capacity audiences throughout the week. Lillian Mortimer was the headline. Others on the bill were Stepo, Mehlinger and King, Fay, two Coleys and Fay, the Three Mascardos, Stewart and Alexander, O'Brien, Havel and co., Charlie Olcott, and Gene Muller Trio. Next week, Pauline, the hypnotist, will be the headliner.

The Goose Girl, presented by a capable co., drew good houses at the High Street the first three days of last week. The Light Eternal, with appropriate settings and competent actors, finished the week. The Girl from Rector's 8-10. Homeched Henry 11-13.

A thoroughly enjoyable bill was presented at the Broadway last week, including J. Hunter Wilson and Ellie Pearson, Selina Waters and Herbert Frank, Guy Bartlett Trio, De Long Trio, and Ray Elinore Ball. The Georgia Bonhair Troupe will be the headliner 8-13.

The Grand, under the management of W. L. Carney, is offering vaudeville and moving pictures. The Musical Berry Family is scheduled for next week.

E. D. McMAHON.

### CINCINNATI.

**Mrs. Fiske's Comedy Delighted Good Business—William Hodge Well Received.**

Mrs. Fiske at the Grand, playing Mrs. Bumpstead-Leigh, Jan. 8-13, was well received in her new comedy role. She delighted her audience by her own enjoyment of the part.

William Hodge in The Man from Home 7-13 played to good houses at the Lyric. He was well supported.

Everywife was well received at Keith's 7-13.

Helena Richie, played by the stock co., 8-13, drew splendid audiences to the Orpheum.

The Devil and Tom Walker, supported by Dave Walker, 8-13, had a good backing at the Empress.

The Lion and the Mouse 8-13 made a fine showing by the stock co. at the Olympic.

The Goose Girl 8-13 played to fair houses at the Walnut.

Hastings's Show 8-13 was the attraction at the Standard. J. WESTLEY CAMPBELL.

YOUNGSTOWN.—GRAND: Lincoln Theatre co. 4: good business. The Echo 5, 6: fair co.; good business. Waits Dream 8: good co. and houses. Madame Sherry 9: good co. and business. The Echo 10: good business.——ITEM: The Echo co. played the Grand Opera House 5, 6, and while the business was good it was not sufficient to pay the back salaries, besides other bills, railroad and hotels, which had been incurred previous to the coming to Youngstown. The co. has played to disasterous business this season, but deserve a lot of credit to weather the situation as well as they have since leaving New York early in September, going through the South and reaching this far with the performers virtually getting no money at all, only their hotel bills paid. The climax came here, and the co. stranded. But Mr. Shaffin, the genial hustling manager, immediately got busy and got up a benefit for the co., which consisted of the repeating of the musical offering, followed by a cabaret show given by the members of the co. and local talent who volunteered their services and which by the way was one of the best entertainments seen here in some time. The citizens of Youngstown turned out a big house, and enough money was taken in to pay hotel bills and railroad fares back to New York.

URBANA.—CLIFFORD: The Millionaire Tramp drew good houses 2, and made hit.——ITEMS: Doris Hardy, from the Peyton Stock co., Brooklyn, and Jack Barnes, of the Olympic Stock co., at Cincinnati, joined The Girl from Rector's to play leads. Miss Hardy, who opened my sixty-third autograph album, was shown her autograph when six years of age with Shore Acres.——Frank McNarry, manager of The Millionaire Tramp, was entertained by local relatives.——The Kennedy Sisters, Helen and Iris, who are at the Sun House in Springfield this week, spend every night at their old home here.——W. P. Miller, an old-time minstrel, of Newark, O., has been visiting friends here.

WILLIAM H. McGOWN.

ZANESVILLE.—WELLER: Tales of Hoffman by the Aborn Grand Opera co. 5: splendid production; good business. Baby Mine 6; good co.; fair business.——SCHULTZ: Opened 8 with the Mary Emerson Stock co. in repertoire; excellent co. playing to good business. Miss Emerson is a captivating little actress, and is gaining a large following.——ITEMS: The younger society set will present The College Widow at the Weller Theatre about Feb. 1 benefit of the Helen Purcell Home.——Manager Canning, of the Weller, is directing the co.——"Jimmie" Bliss, formerly of the Schultz Stock co., won new laurels 6 by his interpretation of "Jimsie" in Baby Mine.

LAURA B. POE.

EAST LIVERPOOL.—CERAMIC: Thomas and Irene Jeavons in Ingomar Dec. 16: pleased fair business. Baby Mine 28 pleased good business. The Goose Girl 30 pleased fair business. The Girl from Rector's 1: fair attraction, to good business. Al. G. Field's Minstrels 2: more than pleased good business. The Rosary 3: splendid, to good business.——ITEM: Mlle. Ani Hill, the society gymnast, fell 18 feet on the stage at the American, but received slight injuries.

## OKLAHOMA.

M'ALESTER.—BUSBY: Servant in the House 3 pleased small audience. Sheehan Grand Opera co. 5 failed to appear.

ARDMORE.—ROBINSON'S OPERA HOUSE: Servant in the House 1: two excellent houses.

## OREGON.

PORTLAND.—HEILIG: Montgomery and Stone in Old Town Dec. 25-27 pleased S. R. O.

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U. of C. Glee Club 28 pleased fair house. Paul Everton in The Gamblers 1-3: fine co.; good business.——BAKER: The Virginian 31-6 pleased good houses.——BUNGALOW: Millionaire Tramp 31-6.——ORPHEUM: Charley Grapewine in The Awakening of Mr. Pipp 31-6: big hit and business.

## PENNSYLVANIA.

**READING.**—ACADEMY: The Pat White Gaiety Girls (burlesque) 4 to very good business; performance, minus the services of the famous comedian himself, pleased the house with a rousing two-act musical farce. Two rather small audiences applauded the programmes of the National Scottish Band, the Kilties, 5, with matinee; a clever array of singers, dancers and musicians were on the bill and deserved full houses. Three Twins 6, with matinee, to fair business; the cast and chorus rendered the catchy numbers in a pleasing manner; third presentation in this city. A cast of exceptional excellence presented The Wolf, a melodrama of the Hudson Bay country, 8; business ordinary. Milton Nobles, Jr., essayed the difficult role of the French Canadian and carried off the honors. The excellent supporting co. included John E. McGregor, Blanche Morrison, William Ward, Joseph Holland. The staging was beautiful. The Rejuvenation of Aunt Mary 9 canceled. Billy Watson and his Beef Trust 10 to crowded houses at both performances; this organization is by far the most popular burlesque troupe to visit this city and never fails to draw big business. Billy Watson was at his best and was ably seconded by Billy Spencer, the original Irishman. A capacity audience greeted Maude Adams in Chantecler 11. This was Miss Adams's first appearance in this city in many years, and her reappearance was signalized by a generous and demonstrative outpouring of her admirers. The same excellent cast which characterised the first metropolitan production was in evidence, with few exceptions. Josephine Victor played the role of the Hen Pheasant admirably, while it is needless to comment on the incomparable interpretation of the title-role by the star herself. The costumes and settings were on a scale not equaled in many years. Applause was frequent and prolonged, and it will be a long time before the like of this production will be witnessed here. Manager Levy was numerously complimented for his success in booking this attraction.——ITEMS: As the result of the efforts on the part of one of the members of a self-appointed Committee of Seven, the production of The Easiest Way, booked for presentation 13, was withdrawn by Manager Levy. This committee was formed several weeks ago for the purpose of acting as a board of censors to pass upon motion pictures and affairs theatrical. It is to be regretted that this committee, which has designated itself to act as it has acted, did not decide upon a more reasonable course by at least giving it a production before passing on it, especially since it has had such a successful run of several years in the larger cities.—The Penn Wheelmen, a talented local organization, will give their annual production on Feb. 26, 27. This year's selection will be a minstrel first part followed by an afterpiece, The Firemen's Picnic, by George M. Cohan.

**SCRANTON.**—LYCEUM: The Spring Maid 3-5, with matinee 4; strong co.; capacity houses. Gene Luneska as Princess Bozena was charming and delighted the audience, scoring a well merited hit; she is good to look upon and can both sing and act well. She was ably supported. The chorus was far above the average, and the scenery and staging left nothing to be desired. The Easiest Way 6, with matinee; strong and well balanced co.; good business. Catherine Proctor as Laura Murdock scored a well merited hit and was accorded numerous curtain calls. Hallett Thompson as Willard Brocton had the sympathy of the audience, and Frank Patton as John Madison, Clara Weldon as Effie St. Clair, and Harry A. King as Jim Weston ably sustained their parts. Caroline Newcomb as Annie pleased. The staging was excellent. Vessella's Band 8 canceled on account of a severe attack of appendicitis of Mr. Vessella. The Rosary 9, 10, with matinee; co. and business excellent. Harrington Reynolds as Father Kelly and Edwin Vail as Bruce Wilton scored. Grace Reading as Vera Wilton and Alice Marsh and Walter Fenner as Kenward Wright merit special mention. Billy Chamn as Sheeters and Mabel Haven as Laura Watkins pleased.—POLI: An excellent bill, with Frank Keenan in Man to Man as a headliner for week of 8 scored; Thomas P. Hoier and co., Williams and Warner, the Dorians, Dr. George K. McDonald, Ph.D. and co., and other good acts; splendid business.——NEW ACADEMY: Good bill week of 8, with the Kristoffy Trio as a headliner, Kennard Brothers, Gallando, O'Neill Trio, Mlle. Isabella Pevrani and her performing dogs and birds, and others to excellent houses.——COLUMBIA: The Girls from Reno in Business Is Business and High Life in Reno 8-13; co. and business excellent. Mike Collins, Nat Brown, Will Neil Lavender, and Dolly Sweet were featured and scored. Violette Dusette and co. and Lew Hoffman merit special mention.

**ALLENTOWN.**—LYRIC: The Irish Players appeared 4 in a double bill, The Rising Moon and The Play Boy of the Western World, to moderate business; ordinary co. and performance. Pat White's Gaiety Girls 5, matinee and night, to good house. Casey's Celebration and The Hoffman Club House was the bill and pleased. Jefferson De Angelis in The Pearl Maiden 6 drew good business. While Mr. De Angelis is not a Caruso, as a funmaker he is in a class by himself. The leading roles are in good hands; strong chorus; fine performance. Thomas Shea, with a very good supporting co., appeared 8-10 in Man and His Wife, Dr. Jekyll and Mr. Hyde, and The Bells to well pleased audiences.

**HARRISBURG.** — MAJESTIC: The Pat White Gaiety Girls 3; fair attendance and a good show. The Kilties' Band 6 gave a varied musical programme, and the band won well merited applause; fair houses. Emma Eames and Emilio De Gorgoza, under the auspices of the Harrisburg Choral Society, 9; good attendance by the society element. The Al. G. Field's Greater Minstrels 10; good houses both afternoon and night, and the offering is one of the best that the veteran manager has offered for some time. The vocalists especially strong. Mr. Field has assumed the role of interlocutor for a time in the first part, and made a hit in this line.

**M'KEESPORT.** — WHITE'S NEW THEATRE: Helen Grayce Stock co. 1-6 closed engagement with The Gentleman from Mississippi; big business all week. Miss Grayce, Miss Knight and Mr. Brook did excellent work. The Moulin Rouge Girls 8 pleased big business.——ITEMS: The Echo booked for 13 and The Three Twins booked for 27 have canceled on account of disbanding.—Rita Knight, of the Helen Grayce co., made many friends here who wish her success.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE: Paul Gilmore in The Mummy and the Humming Bird 4: small, but enthusiastic audience. Mr. Gilmore received an ovation, and was called before the curtain; he also received beautiful flowers. Nancy Boyer 8-13; first half of week in The Frisky Mrs. Johnson, My Wife, Miss Hobbs, and Love Watches to good-sized and appreciative audiences. Miss Boyer is very clever and a favorite here; support strong; well staged; elaborate costumes.

**LANCASTER.**—FULTON: Pat White's Burlesquers 6 pleased large house. Three Twins 8; with a good co. was again enjoyed by a large audience. Henry W. Savage's co. in Excuse Me 10; with an excellent cast proved one of the funniest plays seen here in a long time and drew two large houses. Thomas E. Shea co. 11-13 in A Man and His Wife, Dr. Jekyll and Mr. Hyde, and The Bells; opened to a very large and well-pleased audience.

**MEADVILLE.** — ACADEMY: Howell-Keith co. started 1 to fair business, but before the week had advanced very far the business fell off so much that they quit 3. Some of them are still in town. The plays were: The Daughter of Virginia, Sunshine and Flowers, The Day of Judgment, and Snug Harbor.

**MAHANOY CITY.**—GRAND: County Sheriff 5 pleased good-sized audience. Fays in Little Miss Kut-Up 6, 7 drew well and satisfied two good houses. Cowboy and the Thief 8: fair business. Easiest Way 9: scenic effects very good; excellent co.; very appreciative house; would pack on return.

**BEAVER FALLS.**—LYCEUM: Pair of Country Kids 6: poor attraction. Frank Deshon in The Beauty Spot 9; gave satisfaction; weather hurt business.——ITEM: Ralph Leonard, formerly with Joseph Gaites's Thais co., joined the co. here.

**YORK.**—OPERA HOUSE: Three Twins 5; fair business. Excuse Me 9: big audience; great satisfaction. The Mummy and the Humming Bird 10: poor business. Local vaudeville 11; large business for the benefit of the Playground Committee of the York Woman's Club.

**SHARON.**—GRAND: Chocolate Soldier 6 pleased good business. Keyes Sisters Stock co. 8-13 to good business. Plays: The Girl of Eagle Ranch, Silver Threads Among the Gold, A Child Slave, The Price She Paid, The Darling of Paris, Dr. Jekyll and Mr. Hyde, and The Cutest Girl.

**WARREN.**—LIBRARY: Frank Deshon in The Beauty Spot 1; large business. The Missouri Girl 5; small house. The Monarch and the Maid 8; fair-sized house.——WOODARD: Excellent vaudeville bill to very large business 8-13.

**BRADFORD.** — THEATRE: Nancy Boyer co. 1-6 delighted capacity houses in My Wife, Love Watches, When Knighthood Was in Flower, The Frisky Mrs. Johnson, The Heart of Springtime, The Young Mrs. Winthrop.

**SHAMOKIN.**—GRAND: Paul Gilmore 6 to good business. Plays presented: The Mummy and the Humming Bird and The Bachelor. The Easiest Way 10: two performances, to big business.

**POTTSVILLE.**—ACADEMY: Al. H. Wilson in A German Prince 4: poor house. Little Miss Kut-Up 8, 9; good co.; fair business: Hush and Effie Fay scored hit.

**JOHNSTOWN.** — CAMBRIA: Field's Minstrels 6; good attraction and business. Watson's Beef Trust 8; good performance and business. Chantecler 9 pleased capacity.

**MAUCH CHUNK.**—OPERA HOUSE: The Easiest Way 8; large business; very superior cast; one of the finest plays of the season.

## RHODE ISLAND.

**NEWPORT.**—OPERA HOUSE: Madame Sherry 6, matinee and night; excellent co.; good houses.

**WOONSOCKET.**—BIJOU: Trilby 1-6; good performance; business fair.

## SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY: Dawn of a To-morrow 3, and matinee, to good houses despite inclement weather; one of the successes of the season. Isabelle Lowe as Glad showed histrionic talent of a high order. Top o' th' World 4, and matinee, pleased fair houses. Dockstader's Minstrels 9; good co.; big audience, including many strangers, who are here for the horse races, which will open 17, and continue for nearly two months.

**COLUMBIA.**—THEATRE: John E. Kellerd in Hamlet and Macbeth 9, 10; very good, to small houses.

**FLORENCE.**—AUDITORIUM: The Chorus Lady Dec. 29; good co. and business.

## SOUTH DAKOTA.

**WATERTON.** — GRAND: Madame Sherry Dec. 29; co. and business good. My Wife's Family 1; co. and business fair.

## TENNESSEE.

**KNOXVILLE.**—STAUB'S: Henry Woodruff in The Prince of To-night 8; entertaining musical show; splendid co.; good business.——GAY: Entertaining vaudeville; excellent business.——GRAND: Strong bill. The Country Girl in Fitzsimmons and Cameron and the Russian Dancers were the leaders.

**CHATTANOOGA.** — LYRIC: The Common Law failed to please small business 1. Hamlet pleased fair business 3.——BIJOU: The White Squaw pleased fair business 1-6.

**BRISTOL.**—HARMELING: John E. Kellerd in Hamlet Dec. 28: fair performance and business. Across the Great Divide 4: fair co: poor business.


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**FAYETTEVILLE.** — CITIZENS': Buster Brown 3 pleased good business.

## TEXAS.

**SAN ANTONIO.**—GRAND: The White Sister Dec. 24, 25: fine co. and business. Excuse Me 26, 27: thoroughly enjoyed by well filled houses. The Girl from the Golden West 30; treat of the season from a musical standpoint. The Girl in the Taxi 31 changed date to Jan. 9, 10. The Bohemian Girl 1, 2, by the Aborn Opera co.; received by full houses; this co. has been seen here before, but has lost some of its attractions. Richard Carle in Jumping Jupiter 3, 4, with Edna Wallace Hopper in the cast, delighted two capacity houses; this is Miss Hopper's first appearance here in many years; co. on the whole was fine. The Sweetest Girl in Paris 5-7, with Trixie Frigansa and a very large co., captivated the hearts of the patrons of the Grand; Trixie Frigansa is a wonder, and it seemed that the women folks would not let her off of the stage for a minute at the matinee; business not so good as this splendid co. deserved. Miss Frigansa is by no means all the attraction. William Edmunds as Cobosso, the dago tenor of La Scala, in make-up and character work was above criticism. Another fine piece of work was that of Cathryn Rowe Palmer as Annette, the maid. The music was pretty, and in fact the whole play and co. were excellent. HADEN F. SMITH.

**EL PASO.**—THEATRE: Savage Grand Opera co. in The Girl of the Golden West 1; afternoon and night, to good houses; excellent performances. Aborn Opera co. in Bohemian Girl 4; matinee and night; fair houses. Billy Clifford 6, 7; fair and well-pleased houses.——CRAWFORD: Starland Musical Comedy co. [illegible] their engagement at this popular playhouse, and Mr. Gilmore Brown and his co. in The Tyranny of Tears opens for one week, commencing 8.

**PALESTINE.**—TEMPLE OPERA HOUSE: Human Hearts 1, matinee and night; fair co. and houses, and fairly pleased. The Traveling Salesman 3; good house and co. Jolly Johnny Larkins, co-mate to Black Patti, and his co. 4; the entire balcony was turned over to the negro population, who turned out in full force; co. fair.

**VICTORIA.**—HAUSCHILD'S: Circle "C" Ranch 4 pleased small audience.

## VERMONT.

**BELLOWS FALLS.** — OPERA HOUSE: Vozel's Minstrels 5 pleased fair house.

**BRATTLEBORO.**—AUDITORIUM: Vozel's Minstrels 6 pleased two good houses.

## VIRGINIA.

**NEWPORT NEWS.**—ACADEMY: Joseph Benner Players 4-6 in The Bear's Paw and Master and Man; good business.——ITEM: Charley Bentz, an old-time favorite, has joined the Benner Players.

**RICHMOND.**—ACADEMY: Introduce Me 1 pleased.——BIJOU: Richard J. Jose in Silver Threads 1-6; business fair.

**DANVILLE.** — MAJESTIC: Introduce Me Dec. 30; good co.; large house. Ingomar 8; fair co. and business.

## WASHINGTON.

### SPOKANE.

**The Squaw Man Drew Well at the Auditorium —Coming Attractions.**

The Squaw Man played to three large audiences at the Auditorium Jan. 1, 2. Montgomery and Stone in The Old Town 7, 8. Polly of the Circus 9, 10.

The Shirley co. scored in The Commanding Officer at the American Dec. 31-6. The principal parts were taken by Paul Harvey, Charles Yule, Jessie Shirley, and Adelaide Laird. The Charity Ball 7-13.

Rabbi Dr. David Levine was pleased with the playlet, The Son of Solomon, which is being presented at the Orpheum Theatre this week.

George H. Murray, advance man for Montgomery and Stone, was formerly a resident of Spokane.

It is rumored that the character of the entertainment furnished by the Empress of Spokane, a vaudeville house, will be changed after Feb. 1, and that the house may be turned into a motion picture house.

Members of the Spokane National Association of Stationary Engineers will hold a minstrel show 30.

When Montgomery and Stone come to the Auditorium in The Old Town there will be a honeymoon couple in the cast. At Seattle Tuesday Mattie Chadwick and Howard Drott, both members of the co., took advantage of the fact that there was no matinee to be played and were married.

Spokane will see Maude Adams in Chantecler this season. Charles Frohman announces from New York that Miss Adams's season in the now famous French drama of the barnyard will be prolonged to bring her here in July. It was originally intended to end Miss Adams's Western tour at San Francisco a month earlier than this. The extension will bring her also into Portland, Tacoma, Seattle, and other Northwest cities. Miss Adams will act Chantecler and nothing but Chantecler in more than sixty cities between now and mid-Summer.

Spokane friends of Hans Dressel, 'cellist, formerly of this city, are in receipt of the news of Mr. Dressel's continued success in concert in the Middle West and Far East. Just at present the Mozart co., of which Mr. Dressel is a member, is touring New York, after which the route will include Tennessee and Texas. At the conclusion of the engagement Mr. Dressel will sail for Italy, where he will visit with friends and relatives before touring Europe.

Royalties on three plays, amounting to a total of $220, is asked from the Lawrence Stock co., formerly playing at the American Theatre, Spokane, by Arthur C. Alston, in a suit filed with the Superior Court. The plaintiff alleges that the books of At the Old Cross Roads, Tennessee's Partner, and Shadows on the Hearth were sent to the actors, and that one of the plays was produced, but that the royalties have never been paid.

At the close of the New Year's Eve performance of The Commanding Officer at the American, Jessie Shirley and the members of her co. set out for an old-fashioned sleigh ride. A big bob sled was waiting at the stage entrance at 11.30, and all the players and several of the theatre attaches piled in. Manager Carl Milligan and the theatre treasurer and his assistant were in the co. The merrymakers stopped the sleigh out near Fort George Wright, where they alighted and built a big bonfire. Luncheon was cooked and eaten, marshallows were toasted and songs were sung. The return to the city was made after 3 o'clock.


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From Tree to Tire, motion pictures showing the methods of converting raw rubber into the finished rubber articles, was put on at the Auditorium Theatre 3, under the auspices of the automobile men of the city.

Thirty young girls of Medical Lake, Wash., were guests of Mr. and Mrs. Eugene Enloe 31, at a theatre party in Spokane. A special car accommodated all those invited.

James W. Lewis, assistant to the treasurer of the Auditorium, is at Sacred Heart Hospital with an attack of pneumonia. Mr. Lewis was released from the hospital only a few weeks ago following a severe case of blood poisoning contracted from an insect bite while camping last Summer.

The Mendelssohn Club, a male chorus of Spokane, will give a concert 29. This is the first public appearance of the club this season. H. W. Newton is conductor. The club has a membership of forty. W. S. McCREA.

## SEATTLE.

**Howard Dyott, Actor and Bridegroom—Ida St. Leon a Charming Polly.**

The attraction at the Metropolitan was The Old Town Dec. 31-6, matinees 1, 3 and 5, which drew large houses. The production was admirably staged and elaborately costumed, and in the cast was a good representation of beauty and talent. Fred A. Stone and David Montgomery showed their skill and cleverness as comedians to the very best advantage and kept the audience in a ripple of merriment. Clara Palmer as the ambitious wife made the most of the part. In the cast were Helen Falconer, Edna Bates, Flossie Hope, W. J. McCarthy, Howard Dyott and others, who were seen to good advantage in their respective roles.

The Moore was dark 31-3. Vladimir Pachmann, under the auspices of the Ladies' Musical Club, gave a delightful piano recital 4 before a large and cultured audience. Selections from Mozart, Mendelssohn, Chopin and other great masters were admirably rendered.

Polly of the Circus 31-3 was presented by a capable co. at the Seattle before audiences averaging good business. Ida St. Leon in the title-role was thoroughly at home in the part. In the cast were Alice Brooks, Helen Conant, Joseph Harris, Walter Wesley and others. The circus scene in the third act was a pleasing feature.

Nell Gwynn 31, 1: was the offering at the Alhambra, with Myrtle Vane in the title-role, who gave an excellent portrayal of the part. William Dowian as Charles II. sustained the role with considerable skill. Harry O'Connor as Lord Jeffreys gave a good interpretation of the role. The play possesses considerable historical interest. The attendance was not large.

The University of California Glee Club gave a delightful concert 5 at the Moore before a medium house. The enthusiasm ran high and there were many well deserved encores.

BENJAMIN F. MESSERVEY.

## WEST VIRGINIA.

**HUNTINGTON.**—THEATRE: Field's Minstrels Dec. 28; biggest house of season; S. R. O. at premium; new features making offering particularly attractive, but death of the ever popular "Doc" Quigley leaves vacancy which can never be filled. Bert Swor very popular here. Blue Mouse 29; small business; Wanda Ladlow in title-role deserves mention; support weak.

**WHEELING.**—COURT: Martin's U. T. C. 2, 3; fair business. The Rosary 4-6; good co. and business. Maude Adams 8; S. R. O.—APOLLO: The Dainty Duchess Burlesquers 8-13; very good business.

**WESTON.** — CAMDEN: The Commercial Traveler 4 pleased light business. The Rosary 6; good co.; small business. Al. W. Martin's U. T. C. 8; fair co. and business.—ITEM: Very bad weather for The Rosary and U. T. C.

**FAIRMONT.**—THEATRE: The Rosary 1; good attraction and attendance. The Commercial Traveler 2 drew fair house.

**BLUEFIELD.** — ELKS' OPERA HOUSE: Blue Mouse 3; good performance; poor business.

## WISCONSIN.

**RACINE.**—THEATRE: At Sunrise 1; good co.; fair patronage. The First Violin 4; fine production and drew nicely. The Girl from Rector's 7; matinee and evening; plays co. and drew well at both performances.—ITEMS: Weather for a week past ranging from 10 to 20 below zero has not helped theatrical business any.—New Bate Theatre Building is at a standstill during the cold snap.

**JANESVILLE.**—MYERS'S GRAND: Frank Winninger and co. in A German Gentleman, John, the Janitor, and Mayor of the Town 1-4; opened to capacity; big business for balance of week; performances and co. exceptionally good.—ITEM: Temperature 20 degrees below zero.

**OSHKOSH.**—GRAND: Alias Jimmy Valentine 2; house crowded. The Grace Baird co. 3-7. Plays: The Better Way, Under Arizona Skies, A Bachelor's Romance, and In Dixie Land to good houses.

**FOND DU LAC.**—HENRY BOYLE: Baby Mine Dec. 26; satisfaction; good business. Girl from Rector's 3 pleased fair business. May Robson in A Night Out 9 pleased.

**LA CROSSE.**—THEATRE: Paid in Full 7; fair business. Naughty Marietta 8, at advanced prices; good house.

**BELOIT.**—WILSON'S OPERA HOUSE: The Girl from Rector's 6; fair business.

**APPLETON.** — THEATRE: A Neglected Wife 7 pleased small house.

## WYOMING.

**LARAMIE.**—ROOT'S: Dave Lewis in Don't Lie to Your Wife 3; excellent, to fair business.—PRINCESS: McCullough and Staples in Germany; excellent. Mitchell and Allen in My Foolish Husband 5-7; S. R. O.

## CANADA.

### TORONTO.

**Marie Dressler Drew Capacity Houses and Pleased—Ralph Hers Popular Here.**

Miss Dressler in Tillie's Nightmare Jan. 1-6 at the Royal Alexandra drew capacity houses. Her work is most mirth provoking and quite satisfied the most exacting of the audience. She is a genuinely humorous comedienne. Capable support was given by Eleanor Kent as Maude Blobbs, Horace Newman as Sim Pettingill, Jack Hallahan as Dorset Walkingly, and John Mayer as Harry Tinker. Passers-By 8-13.

Ralph Hers in Dr. De Luxe presented one of the best musical plays ever seen in Toronto. As a comedian Hers ranks among the best and he quite succeeded in keeping the audience in a turmoil of laughter, sending them away with merry hearts to face the new year. Master Winfrid Morrison sang "For Every Boy That's Lonely" to good effect, possessing a splendid soprano of exceptional quality. "The Humming Top" song pleased the younger element. Of the individual artists Polly Prim, Georgia Kelly, Sylvia de Frankie, Jane Hamilton, and Marion Ballou deserved much praise. The Blue Bird 8-13.

'Way Down East played New Year's week at the Grand and, as usual, this fine old sentimental play drew capacity houses. It was produced by an exceptionally good co. Norman Hackett in Satan Sanderson 8-13.

An excellent start off for the new year was made at Shea's. Bessie Wynn as a dainty singing comedienne has a place quite her own. She has been here before, but her welcome increases with each return. A Night in a Turkish Bath has also been here before, but it, too, always bears repetition. Alexander and Scott presented the humorous side of minstrel life. Bertish as the strong man, Shirley and Kessler in dance and song, and the Kitamura Jans were the other good numbers.

E. CHESTER IRONSIDE.

## OMAHA.

**Nannette Flack Delighted Many—Manager Frank's Prompt Action Deserves Mention.**

Alma, Where Do You Live? was the bright little offering at the Brandeis Jan. 7-10. The musical numbers were attractive and the co. a good one. Nannette Flack carried the name part delightfully. The Smart Set 11-13. Alice Lloyd 14-17. Jan Kubelik 18.

At the Boyd Laurance D'Orsay and a well-balanced co. made an artistic hit in The Earl of Pawtucket 9-10. Underlined. The Bohemian Girl 12, 13. The Bohemian Girl 14-17.

Valerie Bergere is the headliner at the Orpheum week of 7, and her playlet, Judgment, is well received. We sometimes almost wish we had never seen this artist in Madame Butterfly, as everything falls far short of her wonderful work in that little drama. Others on the programme are the Four Floods, Harry Breen, Van Hoven, Mary Norman, and the International Polo teams. Raymond, Burton and co. have canceled their agreement with the Orpheum Circuit and Westen and Lynch in The Fainting Girl take their place.

Social Maids is the week's attraction at the Gayety and George Stone is finding many new admirers. Jennie Austin's specialty is also well received and as usual business is excellent for week of 14. The Taxi Girls.

The New Big Review is the attraction at the Krug the present week and is proving a popular one from start to finish, Heath and Le Van making the hit of the engagement. Underlined. The Gay Widows, for week of 14.

At the American the Woodward Stock co. is giving When We Were Twenty-one week of 7, with The Man of the Hour underlined.

The train carrying The New Big Review, which company's engagement started with a matinee at the Krug Sunday, being very late, Manager Franke learning of the lateness of the train, secured some local talent and rang up the curtain at the usual time. The first number on the regular bill was played in street costumes.

J. RINGWALT.

## PITTSBURGH.

**The Passers-By, Excuse Me, and Mother Among the Week's Attractions.**

PITTSBURGH, Jan. 16.—Passers-By is playing its first engagement here the current week, at the Nixon, and will be succeeded by Henry Miller in The Havoc. John Hyams and Leila McIntyre were the life of The Girl of My Dreams last week, and seemingly put forth their best efforts, which resulted in much approbation. Their support was adequate and the piece was nicely staged.

The Alvin has Excuse Me, which is its first appearance here, and Allas Jimmy Valentine comes next week. H. M. S. Pinafore was most admirably presented the past week and pleased large audiences. De Wolf Hopper as Dick Deadeye was the most conspicuous one in the cast, and in every way his portrayal was well nigh perfect. George J. MacFarlane as Captain Corcoran and Eugene Cowles as Bill Bobstay both gave evidence of their fine voices and were repeatedly encored. William T. Carleton, Arthur Aldridge, Mabel Weeks, and Viola Gillette all won their share of praise, and the chorus, especially the male contingent, was splendid.

Mother is playing at the Lyceum and will be followed by The Newlyweds. Chauncey Olcott pleased last week's large audiences, as he usually does here, and his new play, Macushla, apparently was acceptable.

The Star Show Girls is the bill at Harry Williams's Academy and Queens of Bohemia is that at the Gayety.

Manager John (Jack) B. Reynolds, of the Alvin, has added many photographs to his gallery of former business associates while on the road, and his collection is interesting and noteworthy. ALBERT S. L. HEWES.

## TOLEDO.

**Thomas Wise as a Jolly Cape Codder—The Holden Players Continue to Please.**

Cy Whittaker's Place, from Lincoln's story of Cape Cod life, with Thomas A. Wise as Cap'n Whittaker, was the attraction at the Valentine Jan. 8-10, and pleased good business with the quaintness of the characters. The cast included Jane Ferrell, Maude Rhurn, Mimon Axer, Edith Norman, Wallace Owen, John H. Marble, Charles Green, and Joseph Green. Louis Mann and Emily Ann Wellman in Elevating a Husband followed 11-14, and were cordially welcomed. Coming are: Alma, Where Do You Live? 22. Henrietta Crosman 24.

Louise Gunning in The Balkan Princess was seen and heard to advantage 15-20.

Henpecked Henry proved a capable laugh producer at the Lyceum 7-10. Driftwood 11-13, with Ollie Cooper and a good co., drew well and seemed to please. The Penalty 14-17. Miss Nobody from Starland 18.

The Ginger Girls was the headline offering at the Empire 8-13, and drew well.

Keith's bill 7 was headed by Marshy and Nichols in a very amusing farce, entitled From Zaza to Uncle Tom. Others on the bill were Stuart Barnes, Claude and Fanny Usher, Josephine Davis, the Langdons, Marcus Remington, and Louis Stone. JANE CURTIS.

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# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue date must be mailed to reach us on or before that date.*

### DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Philadelphia, Pa., 15-27.
ALIAS JIMMY VALENTINE (Liebler and Co.): Louisville, Ky., 14-20.
ANGLIN, MARGARET (Louis Nethersole): Newark, N. J., 15-20.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.
AT SUNRISE (Darrell H. Lyall): Woodhull, Ill., 17, Aledo 18, Keithsburg 19, Monmouth 20.
AT THE MERCY OF TIBERIUS (Glaser and Stair): Columbus, O., 15-17, Indianapolis, Ind., 18-20, Ft. Wayne 22, Kalamazoo, Mich., 23, 24, Grand Rapids 25-27.
BABY MINE (No. 1: Wm. A. Brady, Ltd.): Boston, Mass., Jan. 1—indefinite.
BABY MINE (No. 2: Wm. A. Brady, Ltd.): Winona, Minn., 17, Albert Lea 18, Mason City, Ia., 19, Decorah 20, Waterloo 22, Webster City 23, Ottumwa 24, Oskaloosa 26, Iowa City 26, Cedar Rapids 27, Davenport 28.
BABY MINE (No. 3: Wm. A. Brady, Ltd.): Ft. Worth, Tex., 17, 18, Austin 19, 20, San Antonio 21-23, Houston 24, 25, Galveston 26, 28, Charles, La., 27, Alexandria 28.
BACHELOR'S HONEYMOON (Gilson and Bradfield): Yazoo City, Miss. 17, Jackson 18.
BARRIER, THE: Seattle, Wash., 14-20.
BARRIERS BURNED AWAY (Gilson and Bradfield): Belle Plaine, Ia., 19, Iowa Falls 20, Marshalltown 21.
BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4—indefinite.
BATES, BLANCHE (David Belasco): Atlanta, Ga., 15-17, Montgomery, Ala., 19.
BEN-HUR (Klaw and Erlanger): New York city Dec. 23-Jan. 27.
BILLY THE KID (Herbert Farrer): Corning, N. Y., 17, Penn Yan 18, Palmyra 19, Niagara Falls 20.
BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8—indefinite.
BLUE BIRD (Liebler and Co.): Toronto, Can., 8-20, Rochester, N. Y., 22-27.
BLUE MOUSE (E. J. Carpenter): Orangeburg, S. C., 17.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
BUNTY PULLS THE STRINGS (Wm. A. Brady): Chicago, Ill., 15-Feb. 10.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 8—indefinite.
BURKE, BILLIE (Charles Frohman): Savannah, Ga., 17, Augusta 18, Atlanta 19, 20, Knoxville, Tenn., 22, Birmingham, Ala., 23, Selma 24, Montgomery 25, Pensacola, Fla., 26, Mobile, Ala., 27.
CAP'N WHITTAKER'S PLACE (A. G. Delamater): Dayton, O., 15-17, Indianapolis, Ind., 18-20.
CARTER, MRS. LESLIE (John Cort): Kansas City, Mo., 15-20, Denver, Colo., 22-27.
CHECKERS (Moxon and De Mille): Bisbee, Ariz., 17, Douglas 18, Silver City, N. Mex., 19, El Paso, Tex., 20, 21, Albuquerque, N. Mex., 22, Santa Fe 23, Las Vegas 24, Trinidad, Colo., 25, Rocky Ford 26, Pueblo 27.
CHERRY, CHARLES AND EDNA GOODRICH (Daniel Frohman): Rochester, N. Y., 25-27.
CHORUS LADY (A. J. Aylesworth): Kansas City, Mo., 14-20.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Honolulu, Hawaii, Jan. 1-March 30.
COBURN PLAYERS (L. N. Goodstadt): Burlington, Ia., 17, Keokuk 18, Oskaloosa 19, Grinnell 20, Iowa City 22, Cedar Rapids 23, Clinton 24, Dubuque 25, Freeport, Ill., 26, Dixon 27.
COLLIER, WILLIAM (Messrs. Shubert): New York city Nov. 27-Feb. 3.
COMMERCIAL TRAVELER (Frank W. Richardson): Parkersburg, W. Va., 17, Ironton, O., 18, Portsmouth 19, Winchester 20, Hamilton 21, Middleton 22, Richmond, Ind., 23, Marion 24, Lafayette 25, Hymera 26, Brazil 27, Terre Haute 28.
COMMUTERS, THE (Henry B. Harris): Philadelphia, Pa., Jan. 8-March 2.
CONCERT, THE (David Belasco): Hartford, Conn., 17, Meriden 18, Waterbury 19, Brooklyn, N. Y., 22-27.
COUNTISS, CATHRINE (Stair and Havlin): Peoria, Ill., 16, 17, Dixon 18, Rockford 19, Dubuque, Ia., 20, St. Paul, Minn., 21-27.
COUNTRY BOY (Co. A: Henry B. Harris): Boston, Mass., Jan. 8-Feb. 3.
COUNTRY BOY (Co. B: Henry B. Harris): Marshalltown, Ia., 17, Waterloo 18, Ft. Dodge 19, Sioux City 20, 21, Sioux Falls, S. Dak., 22, Mitchell 23, Yankton 24, Columbus, Neb., 25, York 26, Lincoln 27.
COUNTRY BOY (Co. C: Henry B. Harris): Niagara Falls, N. Y., 17, Lockport 18, Hornell 19, Bradford, Pa., 20, Dunkirk, N. Y., 22, Warren, Pa., 23, Jamestown, N. Y., 24, Meadville, Pa., 25, Oil City 26, Titusville 27.
COUNTY SHERIFF (O. R. Wee): Greene, N. Y., 17, Cortland 18, Ilion 19, Amsterdam 20, Weedsport 22, Sodus 23, Palmyra 24, Canandaigua 25, Fulton 26, Oswego 27.
COUNTY SHERIFF (Western: O. R. Wee): Johnsonburg, Pa., 17, Union City 18, Greenville 19.
CRANE, WILLIAM H. (Joseph Brooks): New York city Nov. 27—indefinite.
DAWN OF A TO-MORROW: Jennings, La., 17, Port Arthur, Tex., 18, Beaumont 19, Galveston 20, Houston 21, 22.
DEEP PURPLE (Liebler and Co.): Cleveland, O., 15-20.
DEEP PURPLE (Liebler and Co.): Seattle, Wash., 21-27.
D'ORSAY, LAWRENCE (John Cort): Sioux Falls, S. Dak., 17, St. Paul, Minn., 18-20, Minneapolis 21-27.
DREW, JOHN (Charles Frohman): Boston, Mass., 15-27.
DRIFTWOOD (Leffler-Bratton Co.): Buffalo, N. Y., 15-20, Akron, O., 22-24, Youngstown 25-27.
EASIEST WAY: Punxsutawney, Pa., 18.
ELLIOTT, GERTRUDE (Liebler and Co.): Montreal, Can., 15-20, New York city 22—indefinite.
EVERYMAN'S DAUGHTER (Rowland and Clifford, Inc.): Providence, R. I., 15-20.
EVERYWOMAN (Eastern: Henry W. Savage): Philadelphia, Pa., Jan. 1—indefinite.
EVERYWOMAN (Western: Henry W. Savage): Topeka, Kan., 16, 17, Lincoln, Neb., 18-20, Omaha 21-27.
EXCUSE ME (Eastern: Henry W. Savage): Pittsburgh, Pa., 15-20, Buffalo, N. Y., 22-27.
EXCUSE ME (Southern: Henry W. Savage): Hutchinson, Kan., 17, Pueblo, Colo., 18, Victor 19, Colorado Springs 20, Denver 22-28.
EXCUSE ME (Western: Henry W. Savage): Cedar Rapids, Ia., 17, Des Moines 18, 19, Marshalltown 20, Fremont, Neb., 22, Norfolk 23, Lincoln 24, Omaha 25-27.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Philadelphia, Pa., 15-27.
FAVERSHAM, WILLIAM: New York city 15-20.
FAY, EVA (Vaughan Glaser): Cleveland, O., 22-27.
FERGUSON, ELSIE (Henry B. Harris): New York city Dec. 4—indefinite.
FISKE, MRS. (Harrison Grey Fiske): Toronto, Can., 15-17, Buffalo, N. Y., 18-20, Washington, D. C., 22-27.
FLYERS (Frederic Thomoson): Rochester, N. Y., 15-17.
FORTUNE HUNTER (Cohan and Harris): Providence, R. I., 15-20.
FORTUNE HUNTER (Cohan and Harris): Cheyenne, Wyo., 27.
FORTUNE HUNTER (Cohan and Harris): Shreveport, La., 17, Jackson, Miss., 27.
GAMBLERS, THE (Original: Authors' Producing Co.): Washington, D. C., 15-20, Baltimore, Md., 22-27.
GAMBLERS, THE (Eastern: Authors' Producing Co.): Taunton, Mass., 17, So. Framingham 18, Hartford, Conn., 19, 20, Putnam 22, Westerly, R. I., 23, New London, Conn., 24, Middletown 25, New Haven 26, 27.
GAMBLERS, THE (Western: Authors' Producing Co.): Oakland, Cal., 15-17, San Jose 18, 19, Stockton 20, 21, Sacramento 22, 23, Fresno 24, 25, Coalinga 26, Bakersfield 27, Oxnard 28.
GAMBLERS, THE (Southern: Authors' Producing Co.): Nashville, Tenn., 16, 17, Bowling Green, Ky., 18, Lexington 19, 20, Georgetown 22, Paris 23, Frankfort 24, Mt. Sterling 25, Huntington, W. Va., 26, Charleston 27.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GEORGE, GRACE (Wm. A. Brady): New York city Jan. 1—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Knoxville, Tenn., 20.
GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Philadelphia, Pa., 8-20.
GILMORE, PAUL (Paul Gilmore Co.): Fredericksburg, Va., 17, Charlottesville 18, Clifton Forge 19, Hinton, W. Va., 20, Harrisonburg, Va., 22, Lexington 23, Bedford City 24, Princeton, W. Va., 25, Welch 26, Bluefield 27.
GIRL FROM RECTOR'S (Western: Max Plohn): Chicago, Ill., 14-20, Louisville, Ky., 21-27.
GIRL IN THE TAXI (A. H. Woods): St. Paul, Minn., 14-20.
GIRL IN THE TAXI (A. H. Woods): Philadelphia, Pa., 15-20, Ithaca, N. Y., 26.
GIRL OF THE MOUNTAINS (O. R. Wee): Lawrenceburg, Ky., 17, Shelbyville 18, Henderson 20, Evansville, Ind., 21, Burlington, Ky., 22, Hopkinsville 23, Clarksville, Tenn., 24, Russellville, Ky., 25, Central City 26, Owensboro 27, Mt. Vernon, Ind., 28.
GOODWIN, NAT (F. W. Busey): Pittsburg, Kan., 27.
GOOSE GIRL (Central: Baker and Castle): Washington, D. C., 15-20.
GOOSE GIRL (Eastern: Baker and Castle): Indianapolis, Ind., 15-17, Anderson 18, Marion 19, Logansport 20, Ft. Wayne 21, Auburn 22, Angola 23, Kendallville 24, Toledo, O., 25-27.
GRAUSTARK (Eastern: Baker and Castle): Missoula, Mont., 17, Spokane, Wash., 18, 19, No. Yakima 20, Seattle 21-27.
GRAUSTARK (Southern: Baker and Castle): New Smyrna, Fla., 17, Deland 18, Orlando 19, Tampa 20, St. Petersburg 22, Bartow 23, Lakeland 24, Ocala 25, Gainesville 26, Valdosta 27.
GREYHOUND, THE (Waterbals and Kemper): Chicago, Ill., Jan. 14—indefinite.
HACKETT, JAMES K.: New York city 1-20.
HACKETT, NORMAN (Stair and Havlin): Syracuse, N. Y., 15-20, Jersey City, N. J., 22-27.
HAWTHEY, WILLIAM (A. G. Delamater): Appleton, Wis., 17, Wausau 18, Eau Claire 19, Winnipeg, Can., 22-27.
HUMAN HEARTS (Southern: Ian Delmore): Galveston, Tex., 19, Houston 20, Beaumont 22, Lake Charles, La., 23, Welsh 24, Jennings 25, Crowley 26, La Fayette 27, New Iberia 28, Franklin 29.
ILLINGTON, MARGARET (Edw. J. Bowes): Brooklyn, N. Y., 15-20.
INDIANA FOLKS (Perry's): Massena, Ia., 17, Pontanelle 18, Lorimor 19, Murray 20.
IN OLD KENTUCKY (A. W. Dingwall's): Milwaukee, Wis., 14-20.
INTRODUCE ME: Palatka, Fla., 17, Way Cross, Ga., 18, Cordele 19, Albany 20, Americus 21, Columbus 22, Macon 24, Athens 25, Atlanta 26, 27.
IRISH PLAYERS (Liebler and Co.): Philadelphia, Pa., 8-20.
IRWIN, MAY (Bisfeldt and Anhalt): Boston, Mass., 8-20.
JAMES BOYS IN MISSOURI: Louisville, Ky., 14-20.
JEFFERSON, THOMAS (Wm. A. Rosenbaum): Ottawa, Ill., 17, Joliet 18, Goshen, Ind., 19, South Bend 20, Benton Harbor, Mich., 21, Elkhart, Ind., 22, Ft. Wayne 23, Lima, O., 24, Piqua 25, Springfield 26, Newark 27, Zanesville 29, Cambridge 30.
KISMET (Harrison Grey Fiske): New York city Dec. 25—indefinite.
LACKAYE, WILTON (L. S. Sire): New York city Dec. 21—indefinite.
LENA RIVERS (Southern: A. J. McCollum): Giddings, Tex., 18, Bastrop 19, Wharton 22, Bay City 23, Victoria 24.
LIGHT ETERNAL (Milton Rice): Grand Rapids, Mich., 14-17, Kalamazoo, 18-20, Battle Creek 21, Saginaw 22-24, Bay City 25-27.
LION AND THE MOUSE (Northern: United Play Co.): Rocky Ford, Colo., 17, Colorado Springs 18, Canon City 19, Florence 20, Boulder 22, Longmont 23, Ft. Collins 24, Greeley 25, Cheyenne, Wyo., 26, Laramie 27.
LION AND THE MOUSE (Southern: United Play Co.): Tallula, Miss., 17, Monroe, La., 18, Alexandria 19, Natchez, Miss., 20, Vicksburg 22, Hattiesburg 23, Meridian 24, Tuscaloosa, Ala., 25, Talladega 26, Chattanooga, Tenn., 27.
McINTYRE, FRANK (Henry B. Harris): St. Louis, Mo., 15-20, Kansas City 21-27.
MADAME X (Henry W. Savage): Chicago, Ill., 7-20, St. Louis, Mo., 21-27, Alton, Ill., 28.
MANN, LOUIS (Werba and Luescher): New York city Jan. 22—indefinite.
MAN ON THE BOX (Monte Thompson): Bloomsburg, Pa., 17, Berwick 18, Shamokin 20.
MASON, JOHN (Messrs. Shubert): St. Louis, Mo., 14-20.
MEEHAN, JOHN (Monte Thompson): Cobourg, Can., 18, Lindsay 19, Peterboro 20.
MELVILLE, ROSE (J. E. Sterling): Portland, Ore., 14-20, Astoria 21, Kelso, Wash., 22.


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Centralia 23. Hoquiam 24. Olympia 25. Selma 26. Aberdeen 27.
MILLER, HENRY: Cincinnati, O., 15-20.
MILLION, THE (Henry W. Savage): New York city Oct. 24—indefinite.
MISSOURI GIRL (Central: Merle H. Norton's): Downs, Kan., 17. Glasco 18. Delphos 19. Solomon 20. Clay Center 22. Green 23. Leonardville 24. Manhattan 25. Alta Vista 26. St. George 27. St. Mary's 28.
MISSOURI GIRL (Eastern: Norton and Edwards): Alliance, O., 18. Sallisville 19. Amsterdam 20. Coshocton 22. Cambridge 23. Zanesville 24. Glouster 25. Athens 26. Nelsonville 27.
MISSOURI GIRL (Western: Norton and Rith): Lordsburg, N. Mex., 17. Silver City 18. 19. Deming 20. El Paso, Tex., 22. 23. Albuquerque, N. Mex., 27.
MOORE, VICTOR (Frazee and Lederer): Chicago, Ill., Jan. 7—indefinite.
MOTHER (No. 1: Wm. A. Brady): Pittsburgh, Pa., 15-20.
MOTHER (No. 2: Wm. A. Brady): Denver, Colo., 14-20.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co.): Richmond, Va., 15-20.
NAZIMOVA, MME. (Charles Frohman): New York city Dec. 5-Jan. 27.
OFFICER 666 (Cohan and Harris): Baltimore, Md., 15-20.
OLCOTT, CHAUNCEY (Augustus Pitou): Washington, D. C., 15-20. Baltimore, Md., 22-27.
OLD HOMESTEAD (Frank Thompson): St. Paul, Minn., 14-20. Milwaukee, Wis., 21-27.
OLE SWANSON (C. S. Primrose): Hutchinson, Kan., 20. Oxford 22. Blackwell, Okla., 24. Newkirk 25.
OUR NEW MINISTER (Jos. Conyers): Ithaca, N. Y., 22. Newark 23.
OUR VILLAGE POSTMASTER (Perry's): Hazleton, Pa., 17. Armstrong 18. Moberly 20.
OVER NIGHT (No. 1: Wm. A. Brady): Cincinnati, O., 14-20.
OVER NIGHT (No. 3: Wm. A. Brady): Memphis, Tenn., 15-18. Jackson, Miss., 19.
PAID IN FULL (C. S. Primrose): Grand Ledge, Mich., 19. Lansing 20. Flint 21. Monroe 26. Mt. Clemens 27.
PAID IN FULL (Wagenhals and Kemper): Pasadena, Cal., 17. Oxnard 18. Ventura 19. Santa Barbara 20. Bakersfield 21. Hanford 22. Fresno 23. Madera 24. Merced 25. Modesto 26. San Jose 27.
PAIR OF COUNTRY KIDS (C. Jay Smith's): Akron, O., 15-17. Crooksville 18. Barnesville 19. Cambridge 20. Murray City 22. Chillicothe 23. New Vienna 24. Jeffersonville 25. Jamestown 26. Middletown 27.
PASSERS-BY (Charles Frohman): Pittsburgh, Pa., 15-20. Chicago, Ill., 22-March 2.
PENALTY, THE (Klimt and Gazzolo): Toledo, O., 14-17. Columbus 18-20. Cincinnati 21-27.
POLLY OF THE CIRCUS (A. S. Stern): St. Louis, Mo., 14-20. Alton, Ill., 21. Frankfort, Ind., 26.
POLLY OF THE CIRCUS (Western: A. S. Stern): Weiser, Ida., 17. Nampa 18. Boise 19. 20. Pocatello 22. Logan, U., 23. Ogden 24. Salt Lake City 25-27.
POMANDER WALK (Liebler and Co.): Chicago, Ill., Dec. 24—indefinite.
POWER, TYRONE (Jos. M. Gaites): Springfield, Mass., 17. 18.
POYNTER, BEULAH (H. J. Jackson): Knoxville, Tenn., 15-20. Birmingham, Ala., 22-27.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Brooklyn, N. Y., 8-20.
RIVALS, THE (William Yule's): High River, Can., 17. Calgary 18-20. Didsbury 22. Red Deer 23. Castor 24. Stettler 25. Lacombe 26. Wetaskiwin 27.
ROBERTSON, FORBES (Messrs. Shubert): Seattle, Wash., 14-20.
ROBSON, MAY (L. S. Sire): Minneapolis, Minn., 14-20.
ROCK OF AGES (Rowland and Clifford): Worcester, Mass., 15-17.
ROSALIND AT RED GATE (Gaskell and MacVitty): Aurora, Neb., 17. Grand Island 18. Hastings 19. Holdrege 20. McCook 22. Superior 23. Mankato, Kan., 24. Concordia 25. Clay Center 26. Junction City 27.
ROSARY (Monte Thompson): Picton, Can., 17. Cobourg 18. Lindsay 19. Peterboro 20.
ROSARY (No. 1: Rowland and Clifford): Paterson, N. J., 15-20.
ROSARY (No. 2: Rowland and Clifford): Dayton, O., 15-20. Knoxville, Tenn., 22-24. Chattanooga 25-27.
ROSARY (No. 3: Rowland and Clifford): San Francisco Cal., 14-20.
ROSARY (No. 4: Rowland and Clifford): Hanover, Pa., 17. Chambersburg 18. Harrisburg 19. 20. Carlisle 22. Lebanon 23. Columbia 24. Phoenixville 25. W. Chester 27.
ROSARY (Gaskell and MacVitty): Beaver Dam, Wis., 17. Waupun 18. Berlin 19. Princeton 20. Fond du Lac 22. Sheboygan 23. Plymouth 24. Chilton 25. Sturgeon Bay 26. Green Bay 27. Oshkosh 28.
ROUND UP (Klaw and Erlanger): Dubuque, Ia., 17. 18.
ROYAL SLAVE (George H. Bubb): Newton, Mo., 17. Harris 18. Osmond 19. Milan 20. Unionville 22. Green City 23. Novinger 24. Queen City 25. Memphis 26. Keokuk, Ia., 27. Quincy, Ill., 28.
ST. ELMO (Vaughan Glaser): So. Bend, Ind., 14-20. Chicago, Ill., 21-Feb. 10.
SCARECROW, THE (Henry B. Harris): Chicago, Ill., Jan. 15—indefinite.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Lawrence, Kan., 17. Leavenworth 18. Holton 19. Topeka 20. Atchison 22. Falls City, Neb., 23. Wymore 24. Fairbury 25. Beatrice 26. Tecumseh 27.
SEVEN DAYS (Wagenhals and Kemper): Joplin, Mo., 17. Ft. Scott, Kan., 18. Sedalia, Mo., 19. Des Moines, Ia., 20.
SEVEN DAYS (Wagenhals and Kemper): Great Falls, Mont., 17. Helena 18. Bozeman 19. Billings 20.
SHEA, THOS. E. (A. H. Woods): New York city 15-20.
SILVER THREADS (Richard J. Jose): Savannah, Ga., 15-20. Atlanta 22-27.
SIMONE, MME. (Liebler and Co.): New York city Jan. 10—indefinite.
SIR PERKINS (C. Jay Smith): Chattanooga, Tenn., 15-17. Greenville 18. Elizabethtown 19. Bristol 20.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Northampton, Mass., 17. Waterbury, Conn., 18. Albany, N. Y., 22, 23.
STARR, ROSE (Henry B. Harris): Brooklyn, N. Y., 15-20. New York city 22-27.
STAMPEDE (A. G. Delamater): Albany, N. Y., 15.
STARR, FRANCES (David Belasco): Chicago, Ill., Dec. 4-Jan. 20.
SUMURUN (Winthrop Ames): New York city Jan. 16—indefinite.
TALKER, THE (Henry B. Harris): New York city Jan. 9—indefinite.
TEST, THE (Stair and Havlin): Toronto, Can., 15-20. Detroit, Mich., 22-27.
THIEF, THE (Eastern: George A. Sullivan): Sanford, Fla., 17. Daytona 18. Jacksonville 19. Way Cross, Ga., 20. Valdosta 22. Thomasville 23. Tallahassee, Fla., 24. Quincy 26.
THIEF (Western: H. Q. Emery): Clarksville, Tex., 17. Texarkana 18. Gurdon, Ark., 19. Arkadelphia 20. Little Rock 22. Hot Springs 23. Pine Bluff 24. Stuttgart 25. Forrest City 26. Marianna 27.
THIRD DEGREE, (Central: United Play Co.): Boston, Mass., 15-20. Providence, R. I., 22-27.
THIRD DEGREE (Southern: United Play Co.): Savannah, Ga., 17. 18. Charleston, S. C., 19. 20. Orangeburg 22. Sumter 23. Darlington 24. Florence 25. Marion 26. Wilmington, N. C., 27.
THIRD DEGREE (Western: United Play Co.): Salt Lake City, U., 14-17. Ogden 18. Rock Springs, Wyo., 19. Cheyenne 20. Denver, Colo., 21. Ft. Collins 22. Greeley 23. Loveland 24. Boulder 25. Colorado Springs 26. Victor 28.
TOWN MARSHAL (O. E. Wee): Donora, Pa., 17. Tarentum 18. Rochester 19. Beaver Falls 20.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Boston, Mass., Dec. 25—indefinite.
TRAVELING SALESMAN (Henry B. Harris): Cleveland, O., 15-20. Toronto, Can., 22-27.
TRAVELING SALESMAN (Western: A. S. Stern): Ferrus Falls, Minn., 17. Wahpeton, N. Dak., 18. Willmar, Minn., 19. Watertown, S. Dak., 20. Sioux Falls 21. Mitchell 22. Huron 23. Pierre 24. Rapid City 25. Belle Fourche 26. Deadwood 27.
UNCLE TOM'S CABIN (Wm. Kibble): York, Pa., 17. Lancaster 18. Trenton, N. J., 19. 20.
UNCLE TOM'S CABIN (Eastern: Wm. Kibble): Chambersburg, Pa., 17. Carlisle 18.
VIRGINIAN, THE (J. H. Paiser): Stockton, Cal., 17. Oakland 18-20. San Francisco 21-27.
WARE, HELEN (Henry B. Harris): Buffalo, N. Y., 15-17. Utica 18. Gloversville 19. Newburgh 20. Brooklyn 22-27.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
"WAY DOWN EAST" (Wm. A. Brady): New York city 15-20. Philadelphia, Pa., 22-Feb. 3.
WILSON, FRANCIS (Charles Frohman): Lexington, Ky., 17. Louisville 18-20. Nashville, Tenn., 22, 23. Memphis 24, 25. Hot Springs, Ark., 26. Little Rock 27.
WOMAN, THE (David Belasco): New York city Oct. 19—indefinite.
WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—indefinite.

**STOCK COMPANIES.**

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ADOLPHUS (Dick Cummings): Los Angeles, Cal., Nov. 27—indefinite.
ALHAMBRA (Mavin and Roche): Chicago, Ill., Dec. 10—indefinite.
ARCHER, AGNES (Beaumont Claxton): Jackson, Miss.—indefinite.
BELASCO: San Francisco, Cal., Dec. 23—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BROWN-HORTON: Lowell, Mass., Dec. 9—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.
CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.
COLLIER: Chicago, Ill., Sept. 4—indefinite.
COLONIAL PLAYERS (Sidney Toler): Indianapolis, Ind., Dec. 25—indefinite.
COLUMBIA: Erie, Pa., Dec. 4—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
CRESCENT: White Plains, N. Y.—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
EMPIRE: Holyoke, Mass., Sept. 4—indefinite.
EMPIRE: Paterson, N. J., Dec. 18—indefinite.
FAMILY: New York city Sept. 4—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (C. E. Schmid): Cincinnati, O., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
GRAND: Winnipeg, Man.—indefinite.
GREW (Wm. Grew): Kansas City, Mo., Oct. 15—indefinite.
HARRISON, GERTRUDE: Ft. Worth, Tex.—indefinite.
HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
HOLDEN: Toledo, O., Dec. 24—indefinite.
IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24—indefinite.
IRVING PLACE (G. Amberg): New York city Nov. 30—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
KEITH: Cincinnati, O., Jan. 8—indefinite.
LANDS, ALBERT (H. P. Jackson): Pittsburg, Mass., Dec. 25—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LEWIS-OLIVER: Hamilton, O., Dec. 24—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.
MAJESTIC: Calgary, Can.—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Scott North): Topeka, Kan., Sept. 4—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OLYMPIC (Walter Woods): Cincinnati, O., Oct. 29—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM: Atlanta, Ga., Nov. 27—indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
PABST GERMAN (Ludwig Kreisa): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.


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PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: Montgomery, Ala., Nov. 9—indefinite.
PHILLIPS, ANN: Everett, Wash., Dec. 4—indefinite.
POLI (S. Z. Poli): Norwich, Conn.—indefinite.
PRINCESS (Elbert and Getchel): Des Moines, Ia., Aug. 27—indefinite.
PRINCESS: Alpena, Mich., Nov. 22—indefinite.
PRINGLE, DELLA: Boise City, Ida.—indefinite.
PROCTOR (Fred Thompson): Elizabeth, N. J.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED (Redmond and Blum): San Jose, Cal.—indefinite.
REGAN-LEWIS (Jack Regan): Tampa, Fla.—indefinite.
RICHMOND (W. Watson): Stapleton, S. I.—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY (I. Fineselman): Brooklyn, N. Y., Dec. 18—indefinite.
STAINACH-HARDS (Ira D. Hards): Yonkers, N. Y.—indefinite.
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
TURNER, CLARA (W. F. Barry): Niagara Falls, N. Y.—indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 23—indefinite.
VICTORIA PLAYERS (M. Kuhn): Rochester, N. Y., Jan. 1—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

## TRAVELING STOCK COMPANIES.

BELGRADE, SADIE (Leslie E. Smith): Herkimer, N. Y., 15-20, Rome 22-25.
BESSEY, JACK (Jas. D. Proodlove): Beloit, Wis., 15-20, Rockford, Ill., 22-27.
BOYER, NANCY: Sunbury, Pa., 15-20.
CARLETON SISTERS (Varney and Montgomery): Greenville, S. C., 15-20, Winston-Salem, N. C., 22-27.
CHASE-LISTER (Glenn F. Chase): Rushville, Neb., 14-17, Alliance 18-27.
CHAUNCEY-KEIFFER (Fred Chauncey): Dansville, N. Y., 15-20, Batavia 22-27.
CHICAGO (Charles H. RossKam): Glens Falls, N. Y., 15-20, Schenectady 22-27.
EARLE (L. A. Earle): Sandusky, O., 15-20.
EMERSON, MARY (Samuel Lewis): Zanesville, O., Jan. 8-Feb. 3.
GARSIDE (James L. Garside): Paducah, Ky., Jan. 15—indefinite.
GRAYCE, HELEN (N. Appell): Oil City, Pa., 15-20.
HAYES, LUCY, ASSOCIATE PLAYERS: Stamford, Neb., 15-17, Atwood, Kan., 19-20.
HIMMELEIN'S ASSOCIATE PLAYERS: Corning, N. Y., 22-27.
HOOVER (Grover Hoover): Quincy, Ill., 15-20.
KEYES SISTERS (Chester A. Keyes): Warren, O., 15-20.
KING (Harry D. King): Westerly, R. I., 15-20.
LA PORTE, MAE (J. McManus): La Fayette, Ind., 15-20.
LEWIS: Paris, Tenn., 22-27.
LYNN (Jack Lynn): Athol, Mass., 14-19, Keene, N. H., 21-26.
MAHER, PHIL (Phil Maher): Willimantic, Conn., 15-20.
MARKS, MAY A. BELL (R. W. Marks): Hamilton, Can., 15-20, Stratford 22-27.
MURRAY AND MACKEY (John J. Murray): Rome, N. Y., 15-20, Cohoes 22-27.
OTT'S COMEDIANS (Phil Ott): Altoona, Pa., 15-20.
PICKERTS, FOUR (Willis Pickert): Cocoa, Fla., 15-20, Ft. Pierce 22-27.
SHANNON BROTHERS (Harry Shannon): Georgetown, O., 15-21.
SPENCE THEATRE (Bohns and Davis): Chapman, Kan., 17, 18, Oketo 19, 20.
TAYLOR (H. W. Taylor): Lawrence, Mass., 15-20.
WINNINGER, FRANK: Galena, Ill., 17, 18, Savanna 19, 20, Cedar Rapids, Ia., 21, Waterloo 22, 23, Marshalltown 24, 25, Oscaloosa 26, 27.

## OPERA AND MUSICAL COMEDY.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Detroit, Mich., 15-20.
AROUND THE CLOCK (Gus Hill): Memphis, Tenn., 15-20, St. Louis, Mo., 21-27.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BARON TRENCK (F. C. Whitney): Baltimore, Md., 15-20.
BERNARD, SAM (Messrs. Shubert): Albany, N. Y., 16, 17, Waterbury, Conn., 27.
BLACK PATTI (R. Voelckel): Huntsville, Ala., 17, Chattanooga, Tenn., 18, Rome, Ga., 19, Cartersville 20, Atlanta 22, 23, Athens 24, Macon 25, Fitzgerald 26, Americus 27.
BOHEMIAN GIRL (Messrs. Ahorn): Omaha, Neb., 14-17.
BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—indefinite.
BRIAN, DONALD (Charles Frohman): Baltimore, Md., 15-20, Washington, D. C., 22-27.
BUSTER BROWN (Buster Brown Amusement Co.): Montgomery, Ala., 17, Selma 18, Meridian, Miss., 19, Jackson 20, New Orleans, La., 21-27, Houma 28.
CAHILL, MARIE (D. V. Arthur): Chicago, Ill., 14-27.
CAMPUS, THE (Chas. V. Kavanagh): Battle Creek, Mich., 17, Grand Rapids 18-20, Kalamazoo 22, South Bend, Ind., 23, Elkhart 24, Goshen 25, Ft. Wayne 26, 27.
CARLE, RICHARD (Frazee and Lederer): Pine Bluff, Ark., 17, Little Rock 18, Memphis, Tenn., 19-21, Birmingham, Ala., 22, Montgomery 23, Atlanta, Ga., 24, 25, Jacksonville, Fla., 27, St. Augustine 28.
CAT AND THE FIDDLE (Chas. A. Sellon): Elmira, N. Y., 17, Hornell 18, Wellsville 19, Jamestown 20, Salamanca 22, Dunkirk 23, Corry, Pa., 24, Franklin 25, Titusville 26, Oil City 27.
CHOCOLATE SOLDIER (F. C. Whitney): Albany, N. Y., 19, 20.
CHOCOLATE SOLDIER (Western: F. C. Whitney): Los Angeles, Cal., 14-20, San Francisco 22-27, San Jose 28.
CLIFFORD, BILLY (Bob Le Roy): Sapulpa, Okla., 17, Muskogee 18, Ft. Smith, Ark., 19, McAlester, Okla., 20.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25—indefinite.
COLLEGE WIDOW (Vaughan Glaser): St. Louis, Mo., 14-20, Kansas City 21-27.
COW AND THE MOON (Chas. A. Sellon): Warren, Pa., 17, Titusville 18, Franklin 19, Sharon 20, New Castle 22, Punxsutawney 24, Altoona 25, Huntingdon 26, Cumberland, Md., 27.
DRESSLER, MARIE (Lew Fields): Buffalo, N. Y., 15-20.
ELTINGE, JULIAN (A. H. Woods): Rochester, N. Y., 15-20.
EMERY MUSICAL COMEDY (Markovics and Larocque): Merkel, Tex., 17, 18, Sweetwater 19, 20.
FANTASMA (Edwin Warner): Norfolk, Va., 15-20, Washington, D. C., 22-27.
FATTY FELIX (H. W. Link): Paris, Tenn., 17, Brownsville 19, Humboldt 20, Marianna, Ark., 22, Forrest City 23, Jonesboro 24, Parazould 25, Poplar Bluff, Mo., 27.
FIELDS'S, LEW, ALL-STAR (Lew Fields): Chicago, Ill., Oct. 31—indefinite.
FLOWER OF THE RANCH (Le Comte, Flesher and Wade): St. Joseph, Mo., 15-20.
FOLLIES OF 1911 (Florenz Ziegfeld): Boston, Mass., 8-20.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.
GERMAN AMERICAN OPERA (M. Hazin): New York city Dec. 25—indefinite.
GIRL OF MY DREAMS (Joseph Gaites): Grand Rapids, Mich., 19-21.
GIRL OF THE GOLDEN WEST (Henry W. Savage): San Francisco, Cal., 15-20, Portland, Ore., 22-24, Tacoma, Wash., 25, Victoria, B. C., 26, Vancouver 27.
GLASER, LULU (Werba and Luescher): Milwaukee, Wis., 14-17.
GORDON, KITTY (Jos. M. Gaites): New York city Oct. 16-Jan. 20, Philadelphia, Pa., 22-Feb. 3.
GRAND OPERA (P. Grasi): Los Angeles, Cal., Jan. 9—indefinite.
GUNNING, LOUISE (Messrs. Shubert): Columbus, O., 16, 17, Indianapolis, Ind., 18-20.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HEART BREAKERS (Mort H. Singer): Kansas City, Mo., 14-20.
HELD, ANNA (Florenz Ziegfeld, Jr.): Seattle, Wash., 21-27.
HERZ, RALPH (Jos. M. Gaites): Chicago, Ill., 14-27.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—indefinite.
JANIS, ELSIE (Charles Dillingham): Washington, D. C., 15-20.
JUVENILE BOSTONIANS (B. E. Lang): Port Arthur, Can., 15-20.
KISS WALTZ (Messrs. Shubert): Chicago, Ill., Dec. 24-Jan. 20.
LA RUE, GRACE (Byron Chandler): Brooklyn, N. Y., 15-20.
LAYOLLE FRENCH OPERA (Jules Layolle): New Orleans, La., Nov. 14—indefinite.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LET GEORGE DO IT (Leffler-Bratton): Cincinnati, O., 14-20, Dayton 22-27.
LEWIS, DAVE (Rowland and Clifford): Chicago, Ill., 15-27.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Omaha, Neb., 14-17, Davenport, Ia., 20.
LITTLE MISS KUT-UP (L. W. Wilson): Danville, Pa., 17, 18, Bloomsburg 19, 20.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher): Chicago, Ill., Dec. 24—indefinite.
McFADDEN'S FLATS (Chas. E. Barton): Rochester, N. Y., 15-20, St. Thomas, Can., 22, London 23, Woodstock 24.
MADAME SHERRY (Special: Woods, Frazee and Lederer): Cleveland, O., 15-20, Cincinnati 21-27.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer): Astoria, Ore., 17, Portland 18-20, Chico, Cal., 22, Marysville 23, San Jose 24, Stockton 25, Oakland 26, 27, Fresno 28.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): Bellows Falls, Vt., 17, Gardner, Mass., 18, No. Adams 19, Pittsfield 20, Torrington, Conn., 22, Winsted 23, New Britain 24, So. Norwalk 25, Meriden 26, Middletown 27.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Ironwood, Mich., 17, Ishpeming 18, Hancock 19, Calumet 20, Menasha 21, Marinette 22, Menominee 23, Green Bay 24, Wausau 25, Antigo 26, Appleton 27, Manitowoc 28.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): La Fayette, La., 17, Crowley 18, Jennings 19, Port Arthur, Tex., 20, Lake Charles, La., 21, Gulfport, Miss., 22, Biloxi 23, Hattiesburg 24, Scranton 25, Montgomery, Ala., 26, Bainbridge, Ga., 27.
MERRY MARY: Clinton, Ia., 14-20, Moline, Ill., 22-27.
METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Defiance, O., 17, Toledo 18-20.
MODEST SUZANNE (A. H. Woods and H. H. Frazee): New York city 1-20.
MONTGOMERY AND STONE (Charles Dillingham): Winnipeg, Can., 15-17, Fargo, N. Dak., 18, Duluth, Minn., 19, 20.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 6—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): St. Joseph, Mo., 14-17, Omaha, Neb., 18-20, Des Moines, Ia., 21-24, Peoria, Ill., 25-27.
MUTT AND JEFF (Co. B: Gus Hill): Leadville, Colo., 17, Grand Junction 18, Provo, U., 19, Ogden 20, Salt Lake City 21-24, Redlands, Cal., 25, Riverside 26.
MUTT AND JEFF (Co. C: Gus Hill): Boston, Mass., Nov. 13-Jan. 27.
MUTT AND JEFF (Co. D: Gus Hill): Jersey City, N. J., 15-20, New York city 22-Feb. 3.
MY FRIEND FROM DIXIE (Palmer Kellogg): Baltimore, Md., 15-20, Boston, Mass., 22-27.
NAUGHTY MARIETTA (Arthur Hammerstein): Houston, Tex., 17, 18, San Antonio 19, 20.
NEVER HOMES (Lew Fields): Boston, Mass., 15-27.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton): Youngstown, O., 15-20, Pittsburg, Pa., 22-27.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton): Beatrice, Neb., 17, Clay Center, Kan., 18, Junction City 19, Chanute 20, Pittsburg 21, Bartlesville, Okla., 22, Tulsa 23, Muskogee 24, McAlester 25, Durant 26, Sherman, Tex., 27.
PEARL MAIDEN, THE (Frazee and Lederer): Philadelphia, Pa., 8-20, New York city 22—indefinite.
PINAFORE (Messrs. Shubert): Newark, N. J., 15-20, Brooklyn, N. Y., 22-27.
PINK LADY (Klaw and Erlanger): Boston, Mass., Dec. 11—indefinite.
PINK LADY (Klaw and Erlanger): Milwaukee, Wis., 21-27.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RED ROSE (John C. Fisher): San Francisco, Cal., 7-20.
RING, BLANCHE (Frederic McKay): St. Louis, Mo., 14-20, Louisville, Ky., 22-24, Evansville, Ind., 25, Memphis, Tenn., 26, 27.
SCHEFF, FRITZI (Messrs. Shubert): Providence, R. I., 16-18, Springfield, Mass., 20.


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SCHOOL DAYS (Stair and Havlin): Minneapolis, Minn., 14-20, Peoria, Ill., 22-24, Joliet 25-27.
SHEEHAN GRAND OPERA (Joseph Sheehan): Fremont, Neb., 18, Ft. Scott, Kan., 25.
SIDNEY GEORGE (Frank Whitbeck): Hanford, Cal., 17, Visalia 18, Porterville 19, Bakersfield 20, Los Angeles 21-27.
SMART SET (Charles E. Barton): Davenport, Ia., 19, Chicago, Ill., 21-27.
SOUL KISS (Mittenthal Brothers): Detroit, Mich., 15-20.
SPRING MAID (Werba and Luescher): Muskogee, Okla., 17, McAlester 18, Ft. Worth, Tex., 19, 20, Dallas 22-24, Waco 25, San Antonio 26-28.
SPRING MAID (Werba and Luescher): Fitchburg, Mass., 17, Troy, N. Y., 18-20, Worcester, Mass., 22-24, Springfield 25-27.
SUNNY SOUTH (J. C. Rockwell): Cattaraugus, N. Y., 17, Dunkirk 18, Westfield 19, Marysville 20, Conneaut, O., 22, Ashtabula 24, Lorain 25, Norwalk 26, Sandusky 27.
SURATT, VALESKA (Lee Harrison): Milwaukee, Wis., 14-20.
SWEETEST GIRL IN PARIS (Harry Askin): Little Rock, Ark., 17, Pine Bluff 18, Greenville, Miss., 19, Vicksburg 20, Meridian 22, Selma, Ala., 23, Montgomery 24, Pensacola, Fla., 25, Mobile, Ala., 26, Birmingham 27.
SYLVA, MARGUERITA (A. H. Woods): Chicago, Ill., Nov. 14-Feb. 3.
THREE TWINS (Philip H. Niven): Norfolk, Va., 18.
TOP O' THE WORLD (Bailey and Fitzgerald): New Orleans, La., 14-20, Baton Rouge 21, Hattiesburg, Miss., 22, Meridian 23, Memphis, Tenn., 26, 27, Little Rock, Ark., 28.
TRENTINI, EMMA (Oscar Hammerstein): Indianapolis, Ind., 15-17.
VAN, BILLY B. (Stair and Havlin): Chicago, Ill., 14-27.
VIENNESE OPERA (M. Hazin): New York city Dec. 25—indefinite.
WARD AND YOKES (Stair and Havlin): Danville, Ill., 17, Urbana 18, Decatur 19, Alton 20, St. Louis, Mo., 21-27.
WEDDING TRIP (Messrs. Shubert): New York city Dec. 25—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.
WOODRUFF, HENRY (Mort H. Singer): New Orleans, La., 14-20.

### MINSTRELS.

COBURN'S: Meridian, Miss., 17.
DE RUE BROTHERS: Quakertown, Pa., 17, Lansdale 18, Doylestown 19, Downington 20.
DOCKSTADER'S, LEW (O. F. Hodge): Norfolk, Va., 17, Newport News 18, Richmond 19, 20.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
EVANS, GEORGE, HONEY BOY: Atlanta, Ga., 18.
FIELD'S, AL. G.: Plainfield, N. J., 17, Easton, Pa., 19, Allentown 20, Wilkes-Barre 22, Pittston 23, Scranton 24, Middletown, N. Y., 25, Newburgh 26, Poughkeepsie 27.
GEORGIA TROUBADOURS (Wm. C. McCabe): Mound City, Kan., 17, Kincaid 18, Erie 19, Girard 20, Mulberry 21, Neodesha 24, Leroy 25, Burlington 26, Hartford 27, Emporia 28.

### BURLESQUE

AL. REEVES'S BIG BEAUTY: Philadelphia, Pa., 15-20, Brooklyn, N. Y., 22-27.
AMERICANS (Ed. D. Miner): Cincinnati, O., 14-20, Chicago, Ill., 21-Feb. 3.
BEHMAN SHOW (Jack Singer): Cleveland, O., 15-20, Toledo 21-27.
BELLES OF THE BOULEVARD (Fred McAllen): Toronto, Can., 15-20, Buffalo, N. Y., 22-27.
BEN WELCH (Jack Singer): St. Louis, Mo., 14-20, Louisville, Ky., 21-27.
BIG BANNER (Gallagher and Shean): Newark, N. J., 15-20, Hoboken 22-27.
BIG GAIETY (W. A. Miller): Milwaukee, Wis., 14-20, Minneapolis, Minn., 21-27.
BIG REVIEW (Henry P. Dixon): Kansas City, Mo., 14-20, St. Louis 21-27.
BOHEMIANS (Al. Lubin): Wilkes-Barre, Pa., 15-20, Scranton 22-27.
BON TONS (Jess Burns): New York city 15-20, Philadelphia, Pa., 22-27.
BOWERY (Hurtig and Seamon): Brooklyn, N. Y., 15-20, New York city 22-27.
BROADWAY GIRLS (Henry Shanire): Louisville, Ky., 14-20, Cincinnati, O., 21-27.
CENTURY GIRLS (Morris Weinstock): Cleveland, O., 14-20, Pittsburgh, Pa., 22-27.
CHERRY BLOSSOMS (Max Armstrong): Indianapolis, Ind., 14-20, Louisville, Ky., 21-27.
COLLEGE GIRLS (Chas. Foreman): Springfield, Mass., 15-17, Worcester 18-20, Providence, R. I., 22-27.
COLUMBIA (Frank Logan): Providence, R. I., 15-20, Boston, Mass., 22-27.
COZY CORNER GIRLS (Louis Watson): Boston, Mass., 15-20, Montreal, Can., 22-27.
CRACKERJACKS (Bob Manchester): Philadelphia, Pa., 15-20, Baltimore, Md., 22-27.
DAFFYDILS (Sam Rice): Rochester, N. Y., 15-20, Buffalo 22-27.
DARLINGS OF PARIS (Chas. Taylor): Brooklyn, N. Y., 15-20, New York city 22-27.
DREAMLAND (Dave Marion): Baltimore, Md., 15-20, Washington, D. C., 22-27.
DUCKLINGS (Frank Calder): St. Louis, Mo., 14-20, Indianapolis, Ind., 21-27.
FOLLIES OF THE DAY (Barney Gerard): Scranton, Pa., 15-20, Newark, N. J., 22-27.
GAY WIDOWS (Louis J. Oberworth): Omaha, Neb., 14-20, Kansas City, Mo., 22-27.
GINGER GIRLS (Hurtig and Seamon): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Cincinnati, O., 14-20, Chicago, Ill., 21-27.
GIRLS FROM MISSOURI (Louis Talbot): Chicago, Ill., 14-27.
GIRLS FROM RENO (James Madison): Newark, N. J., 15-20, New York city 22-Feb. 3.
GOLDEN CROOK (Jas. Fulton): Washington, D. C., 15-20, Pittsburgh, Pa., 22-27.
HASTINGS'S BIG SHOW (Harry Hastings): Chicago, Ill., 14-20, Detroit, Mich., 21-27.
HIGH SCHOOL GIRLS (Arthur Gorman): Chicago, Ill., 7-20, Cleveland, O., 22-27.
HONEYMOON GIRLS (Al. Rich): Toledo, O., 14-20, Chicago, Ill., 21-27.
IDEALS (Sam Robinson): New York city 15-27.
IMPERIALS (Sim Williams): New York city 8-20, Brooklyn, N. Y., 22-Feb. 3.
JARDIN DE PARIS (Burt Hendricks): Brooklyn, N. Y., 15-27.
JERSEY LILIES (Wm. Jennings): New York city 15-20, Philadelphia, Pa., 22-27.
KENTUCKY BELLES (Mike Fenton): Buffalo, N. Y., 15-20, Detroit, Mich., 21-27.
KNICKERBOCKERS (Louis Robie): Boston, Mass., 22-27.
LADY BUCCANEERS (Harry M. Strouse): Philadelphia, Pa., 15-20, Jersey City, N. J., 22-27.
LOVE MAKERS (Dave Guran): Schenectady, N. Y., 15-17, Albany 18-20.
MERRY BURLESQUERS (Joe Leavitt): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.
MERRY MAIDENS (Edward Shafer): Jersey City, N. J., 15-20, Boston, Mass., 22-27.
MERRY WHIRL (J. Herbert Mack): Boston, Mass., 15-20, Albany, N. Y., 22-24, Schenectady 25-27.
MIDNIGHT MAIDENS (Wm. S. Clarke): Hoboken, N. J., 15-20, New York city 22-Feb. 3.
MISS NEW YORK JR. (Wm. Fennessy): Minneapolis, Minn., 14-20, St. Paul 21-27.
MOULIN ROUGE (Joe Pine): Detroit, Mich., 15-20, Chicago, Ill., 21-27.
PACEMAKERS (T. M. Herks): Toronto, Can., 15-20, Rochester, N. Y., 22-27.
PAINTING THE TOWN (Holliday and Curley): New York city 15-27.
PASSING PARADE (M. Messing): Louisville, Ky., 14-20, Cincinnati, O., 21-27.
PAT WHITE'S GAYETY (Walter Greaves): Baltimore, Md., 15-20, Philadelphia, Pa., 22-27.
QUEEN OF BOHEMIA (Henry P. Jacobs): Pittsburgh, Pa., 15-20, Cleveland, O., 21-27.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): New York city 15-20, Philadelphia, Pa., 22-27.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Kansas City, Mo., 14-20, St. Louis 21-27.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Rochester, N. Y., 15-20, Schenectady 22-24, Albany 25-27.
ROSE SYDELL'S (W. S. Campbell): New York city 8-20, Springfield, Mass., 22-24, Worcester 25-27.
RUNAWAY GIRLS (Peter S. Clark): Brooklyn, N. Y., 15-20, Newark, N. J., 22-27.
SAM DEVERE'S (Louis Stark): Milwaukee, Wis., 14-20, Minneapolis, Minn., 21-27.
SOCIAL MAIDS (Hurtig and Seamon): St. Joseph, Mo., 18-20, Kansas City 21-27.
STAR AND GARTER (Frank Weisburg): Buffalo, N. Y., 15-20, Rochester 22-27.
STAR SHOW GIRLS (John T. Baker): Pittsburgh, Pa., 15-20, Johnstown 22, Altoona 23, Harrisburg 24, Reading 25, Allentown 26, Chester 27.
TAXI GIRLS (Hurtig and Seamon): Omaha, Neb., 14-20.
TIGER LILIES (D. R. Williamson): St. Paul, Minn., 14-20, Omaha, Neb., 21-27.
TROCADEROS (Chas. H. Waldron): Boston, Mass., 15-20, New York city 22-27.
VANITY FAIR (Bowman Bros.): Albany, N. Y., 15-17, Schenectady 18-20, Brooklyn 22-27.
WATSON'S BURLESQUERS (W. B. Watson): Washington, D. C., 15-20, Baltimore, Md., 22-27.
WHIRL OF MIRTH (Louis Stark): Montreal, Can., 15-20, Toronto 22-27.
WINNING MISS (Dave Gordon): Minneapolis, Minn., 14-20, Omaha, Neb., 21-27.
WORLD OF PLEASURE (Geo. H. Fitchett): Detroit, Mich., 14-20, Toronto, Ont., 22-27.
YANKEE DOODLE (Sol Meyer): Harrisburg, Pa., 17, Reading 18, Allentown 19, Chester 20, Washington, D. C., 22-27.
ZALLAH'S OWN (W. C. Cameron): Philadelphia, Pa., 15-20, Wilkes-Barre 22-27.

### MISCELLANEOUS.

HOFFMAN, GERTRUDE: Detroit, Mich., 15-20, Toronto, Ont., 22-27.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
THURSTON, HOWARD (Dudley McAdow): Peoria, Ill., 17-20, Chicago 21-27.

## DATES AHEAD.

*(Received too late for classification.)*

CHOCOLATE SOLDIER (F. C. Whitney): Piqua, O., 22, Marion, Ind., 27.
CONFESSION, THE: Marion, Ind., 18, Muncie 19.
FAVERSHAM, WILLIAM (L. L. Gallagher): Richmond, Va., 22, Norfolk 23, Raleigh, N. C., 24, Greensboro 25, Charlotte 26, Columbia, S. C., 27.
FLIRTING PRINCESS (Mort H. Singer): Seammon, Kan., 17, Parsons 18, Springfield, Mo., 19, Vinita, Okla., 20, Tulsa 21, Independence, Kan., 22, Coffeyville 23, Sedalia, Mo., 24, Jefferson City 25, Moberly 26, Columbia 27.
FORTY-FIVE MINUTES FROM BROADWAY: Harrisburg, Pa., 18, Reading 20.
GRAHAM, OSCAR: Floresville, Tex., 16, 17, Luling 18, Seguin 19, 20, New Braunfels 21.
LAMBARDI GRAND OPERA: Chicago, Ill., 21-27.
OUR NEW MINISTER (Jos. Conyers): Owego, N. Y., 18, Auburn 20, Penn Yan 23, Lyons 24.
ROSARY (Southern: Rowland and Clifford): San Antonio, Tex., 17, 18, Beeville 19, Victoria 20.
STAMPEDE, THE (A. G. Delamater): Gloversville, N. Y., 20.

## NEW HOUSES.

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PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: Montgomery, Ga., Nov. 9—indefinite.
PHILLIPS, ANN: Everett, Wash., Dec. 4—indefinite.
POLI (S. Z. Poli): Norwich, Conn.—indefinite.
PRINCESS (Elbert and Getchel): Des Moines, Ia., Aug. 27—indefinite.
PRINCESS: Alpena, Mich., Nov. 22—indefinite.
PRINGLE, DELLA: Boise City, Ida.—indefinite.
PROCTOR (Fred Thompson): Elizabeth, N. J.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED (Redmond and Blum): San Jose, Cal.—indefinite.
REGAN-LEWIS (Jack Regan): Tampa, Fla.—indefinite.
RICHMOND (W. Watson): Stapleton, S. I.—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY (I. Fineerelman): Brooklyn, N. Y., Dec. 18—indefinite.
STAINACH-HARDS (Ira D. Hards): Yonkers, N. Y.—indefinite.
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
TURNER, CLARA (W. F. Barry): Niagara Falls, N. Y.—indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 25—indefinite.
VICTORIA PLAYERS (M. Kuhn): Rochester, N. Y., Jan. 1—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

### TRAVELING STOCK COMPANIES.

BELGRADE, SADIE (Leslie E. Smith): Herkimer, N. Y., 15-20, Rome 22-25.
BESSEY, JACK (Jas. D. Proudlove): Beloit, Wis., 15-20, Rockford, Ill., 22-27.
BOYER, NANCY: Sunbury, Pa., 15-20.
CARLETON SISTERS (Varney and Montgomery): Greenville, S. C., 15-20, Winston-Salem, N. C., 22-27.
CHASE-LISTER (Glenn F. Chase): Rushville, Neb., 14-17, Alliance 18-27.
CHAUNCEY-KEIFFER (Fred Chauncey): Dansville, N. Y., 15-20, Batavia 22-27.
CHICAGO (Charles H. RossKam): Glens Falls, N. Y., 15-20, Schenectady 22-27.
EARLE (L. A. Earle): Sandusky, O., 15-20.
EMERSON, MARY (Samuel Lewis): Zanesville, O., Jan. 8-Feb. 3.
GARSIDE (James L. Garside): Paducah, Ky., Jan. 15—indefinite.
GRAYCE, HELEN (N. Appell): Oil City, Pa., 15-20.
HAYES, LUCY, ASSOCIATE PLAYERS: Stamford, Neb., 15-17, Atwood, Kan., 18-20.
HIMMELEIN'S ASSOCIATE PLAYERS: Corning, N. Y., 22-27.
HOOVER (Grover Hoover): Quincy, Ill., 15-20.
KEYES SISTERS (Chester A. Keyes): Warren, O., 15-20.
KING (Harry D. King): Westerly, R. I., 15-20.
LA PORTE, MAE (J. McEnroe): La Fayette, Ind., 15-20.
LEWIS: Paris, Tenn., 22-27.
LYNN (Jack Lynn): Athol, Mass., 14-19, Keene, N. H., 21-26.
MAHER, PHIL (Phil Maher): Willimantic, Conn., 15-20.
MARKS, MAY A. BELL (R. W. Marks): Hamilton, Can., 15-20, Stratford 22-27.
MURRAY AND MACKEY (John J. Murray): Rome, N. Y., 15-20, Cohoes 22-27.
OTT'S COMEDIANS (Phil Ott): Altoona, Pa., 15-20.
PICKERTS, FOUR (Willis Pickert): Cocoa, Fla., 15-20, Ft. Pierce 22-27.
SHANNON BROTHERS (Harry Shannon): Georgetown, O., 15-21.
SPENCE THEATRE (Schnas and Davis): Chapman, Kan., 17, 18, Oketo 19, 20.
TAYLOR (H. W. Taylor): Lawrence, Mass., 15-20.
WINNINGER, FRANK: Galena, Ill., 17, 18, Savanna 19, 20, Cedar Rapids, Ia., 21, Waterloo 22, 23, Marshalltown 24, 25, Oscaloosa 26, 27.

### OPERA AND MUSICAL COMEDY.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Detroit, Mich., 15-20.
AROUND THE CLOCK (Gus Hill): Memphis, Tenn., 15-20, St. Louis, Mo., 21-27.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BARON TRENCK (F. C. Whitney): Baltimore, Md., 15-20.
BERNARD, SAM (Messrs. Shubert): Albany, N. Y., 16, 17, Waterbury, Conn., 27.
BLACK PATTI (R. Voelckel): Huntsville, Ala., 17, Chattanooga, Tenn., 18, Rome, Ga., 19, Cartersville 20, Atlanta 22, 23, Athens 24, Macon 25, Fitzgerald 26, Americus 27.
BOHEMIAN GIRL (Messrs. Aborn): Omaha, Neb., 14-17.
BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—indefinite.
BRIAN, DONALD (Charles Frohman): Baltimore, Md., 15-20, Washington, D. C., 22-27.
BUSTER BROWN (Buster Brown Amusement Co.): Montgomery, Ala., 17, Selma 18, Meridian, Miss., 19, Jackson 20, New Orleans, La., 21-27, Houma 28.
CAHILL, MARIE (D. V. Arthur): Chicago, Ill., 14-27.
CAMPUS, THE (Chas. Y. Kavanagh): Battle Creek, Mich., 17, Grand Rapids 18-20, Kalamazoo 22, South Bend, Ind., 23, Elkhart 24, Goshen 25, Ft. Wayne 26, 27.
CARLE, RICHARD (Frazee and Lederer): Pine Bluff, Ark., 17, Little Rock 18, Memphis, Tenn., 19-21, Birmingham, Ala., 22, Montgomery 23, Atlanta, Ga., 24, 25, Jacksonville, Fla., 27, St. Augustine 28.
CAT AND THE FIDDLE (Chas. A. Sellon): Elmira, N. Y., 17, Hornell 18, Wellsville 19, Jamestown 20, Salamanca 22, Dunkirk 23, Corry, Pa., 24, Franklin 25, Titusville 26, Oil City 27.
CHOCOLATE SOLDIER (F. C. Whitney): Albany, N. Y., 15-20.
CHOCOLATE SOLDIER (Western: F. C. Whitney): Los Angeles, Cal., 14-20, San Francisco 22-27, San Jose 28.
CLIFFORD, BILLY (Bob Le Roy): Sapulpa, Okla., 17, Muskogee 18, Ft. Smith, Ark., 19, McAlester, Okla., 20.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25—indefinite.
COLLEGE WIDOW (Vaughan Glaser): St. Louis, Mo., 14-20, Kansas City 21-27.
COW AND THE MOON (Chas. A. Sellon): Warren, Pa., 17, Titusville 18, Franklin 19, Sharon 20, New Castle 22, Punxsutawney 24, Altoona 25, Huntingdon 26, Cumberland, Md., 27.
DRESSLER, MARIE (Lew Fields): Buffalo, N. Y., 15-20.
ELTINGE, JULIAN (A. H. Woods): Rochester, N. Y., 15-20.
EMERY MUSICAL COMEDY (Markovics and Larocque): Merkel, Tex., 17, 18, Sweetwater 19, 20.
FANTASMA (Edwin Warner): Norfolk, Va., 15-20, Washington, D. C., 22-27.
FATTY FELIX (H. W. Link): Paris, Tenn., 17, Brownsville 19, Humboldt 20, Marianna, Ark., 22, Forrest City 23, Jonesboro 24, Paragould 25, Poplar Bluff, Mo., 27.
FIELDS'S, LEW, ALL-STAR (Lew Fields): Chicago, Ill., Oct. 31—indefinite.
FLOWER OF THE RANCH (Le Comte, Fischer and Wade): St. Joseph, Mo., 15-20.
FOLLIES OF 1911 (Florenz Ziegfeld): Boston, Mass., 8-20.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.
GERMAN AMERICAN OPERA (M. Hazin): New York city Dec. 25—indefinite.
GIRL OF MY DREAMS (Joseph Gaites): Grand Rapids, Mich., 19-21.
GIRL OF THE GOLDEN WEST (Henry W. Savage): San Francisco, Cal., 15-20, Portland, Ore., 22-24, Tacoma, Wash., 25, Victoria, B. C., 26, Vancouver 27.
GLASER, LULU (Werba and Luescher): Milwaukee, Wis., 14-17.
GORDON, KITTY (Jos. M. Gaites): New York city Oct. 10-Jan. 20, Philadelphia, Pa., 22-Feb. 3.
GRAND OPERA (P. Graxl): Los Angeles, Cal., Jan. 9—indefinite.
GUNNING, LOUISE (Messrs. Shubert): Columbus, O., 16, 17, Indianapolis, Ind., 18-20.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 16—indefinite.
HEART BREAKERS (Mort H. Singer): Kansas City, Mo., 14-20.
HELD, ANNA (Florenz Ziegfeld, Jr.): Seattle, Wash., 21-27.
HERZ, RALPH (Jos. M. Gaites): Chicago, Ill., 14-27.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—indefinite.
JANIS, ELSIE (Charles Dillingham): Washington, D. C., 15-20.
JUVENILE BOSTONIANS (B. E. Lang): Port Arthur, Can., 15-20.
KISS WALTZ (Messrs. Shubert): Chicago, Ill., Dec. 24-Jan. 20.
LA RUE, GRACE (Byron Chandler): Brooklyn, 15-20.
LAYOLLE FRENCH OPERA (Jules Layolle): New Orleans, La., Nov. 14—indefinite.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LET GEORGE DO IT (Ledger-Bratton): Cincinnati, O., 14-20, Dayton 22-27.
LEWIS, DAVE (Rowland and Clifford): Chicago, Ill., 15-27.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Omaha, Neb., 14-17, Davenport, Ia., 26.
LITTLE MISS KUT-UP (L. W. Wilson): Danville, Pa., 17, 18, Bloomsburg 19, 20.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher): Chicago, Ill., Dec. 24—indefinite.
McFADDEN'S FLATS (Chas. B. Barton): Rochester, N. Y., 15-20, St. Thomas, Can., 22, London 23, Woodstock 24.
MADAME SHERRY (Special: Woods, Frazee and Lederer): Cleveland, O., 15-20, Cincinnati 21-27.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer): Astoria, Ore., 17, Portland 18-20, Chico, Cal., 22, Marysville 23, San Jose 24, Stockton 25, Oakland 26, 27, Fresno 28.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): Bellows Falls, Vt., 17, Gardner, Mass., 18, No. Adams 19, Pittsfield 20, Torrington, Conn., 22, Winsted 23, New Britain 24, So. Norwalk 25, Meriden 26, Middletown 27.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Ironwood, Mich., 17, Ishpeming 18, Hancock 19, Calumet 20, Escanaba 21, Marinette 22, Menominee 23, Green Bay 24, Wausau 25, Antigo 26, Appleton 27, Manitowoc 28.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): La Fayette, La., 17, Crowley 18, Jennings 19, Port Arthur, Tex., 20, Lake Charles, La., 21, Gulfport, Miss., 22, Biloxi 23, Hattiesburg 24, Scranton 25, Montgomery, Ala., 26, Rainbridge, Ga., 27.
MERRY MARY: Clinton, Ia., 14-20, Moline, Ill., 22-27.
METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Defiance, O., 17, Toledo 18-20.
MODEST SUZANNE (A. H. Woods and H. H. Frazee): New York city 1-30.
MONTGOMERY AND STONE (Charles Dillingham): Winnipeg, Can., 15-17, Fargo, N. Dak., 18, Duluth, Minn., 19, 20.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 6—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): St. Joseph, Mo., 14-17, Omaha, Neb., 18-20, Des Moines, Ia., 21-24, Peoria, Ill., 25-27.
MUTT AND JEFF (Co. B: Gus Hill): Leadville, Colo., 17, Grand Junction 18, Provo, U., 19, Ogden 20, Salt Lake City 21-24, Redlands, Cal., 25, Riverside 26.
MUTT AND JEFF (Co. C: Gus Hill): Boston, Mass., Nov. 13-Jan. 27.
MUTT AND JEFF (Co. D: Gus Hill): Jersey City, N. J., 15-20, New York city 22-Feb. 3.
MY FRIEND FROM DIXIE (Palmer Kellogg): Baltimore, Md., 15-20, Boston, Mass., 22-27.
NAUGHTY MARIETTA (Arthur Hammerstein): Houston, Tex., 17, 18, San Antonio 19, 20.
NEVER HOMES (Lew Fields): Boston, Mass., 15-27.
NEWLYWEDS AND THEIR BABY (Eastern: Ledger-Britton): Youngstown, O., 15-20, Pittsburgh, Pa., 22-27.
NEWLYWEDS AND THEIR BABY (Western: Ledger-Britton): Beatrice, Neb., 17, Clay Center, Kan., 18, Junction City 19, Chanute 20, Pittsburg 21, Bartlesville, Okla., 22, Tulsa 23, Muskogee 24, McAlester 25, Durant 26, Sherman, Tex., 27.
PEARL MAIDEN, THE (Frazee and Lederer): Philadelphia, Pa., 8-20, New York city 22—indefinite.
PINAFORE (Messrs. Shubert): Newark, N. J., 15-20, Brooklyn, N. Y., 22-27.
PINK LADY (Klaw and Erlanger): Boston, Mass., Dec. 11—indefinite.
PINK LADY (Klaw and Erlanger): Milwaukee, Wis., 21-27.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RED ROSE (John C. Fisher): San Francisco, Cal., 7-20.
RING, BLANCHE (Frederic McKay): St. Louis, Mo., 14-20, Louisville, Ky., 22-24, Evansville, Ind., 25, Memphis, Tenn., 26, 27.
SCHEFF, FRITZI (Messrs. Shubert): Providence, R. I., 16-18, Springfield, Mass., 20.


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SCHOOL DAYS (Stair and Havlin): Minneapolis, Minn., 14-20, Peoria, Ill., 22-24, Joliet 25-27.
SHEEHAN GRAND OPERA (Joseph Sheehan): Fremont, Neb., 18, Ft. Scott, Kan., 26.
SIDNEY, GEORGE (Frank Whitbeck): Hanford, Cal., 17, Visalia 18, Porterville 19, Bakersfield 20, Los Angeles 21-27.
SMART SET (Charles E. Barton): Davenport, Ia., 19, Chicago, Ill., 21-27.
SOUL KISS (Mittenthal Brothers): Detroit, Mich., 15-20.
SPRING MAID (Werba and Luescher): Muskogee, Okla., 17, McAlester 18, Ft. Worth, Tex., 19, 20, Dallas 22-24, Waco 25, San Antonio 26-28.
SPRING MAID (Werba and Luescher): Fitchburg, Mass., 17, Troy, N. Y., 18-20, Worcester, Mass., 22-24, Springfield 25-27.
SUNNY SOUTH (J. C. Rockwell): Cattaraugus, N. Y., 17, Dunkirk 18, Westfield 19, Marysville 20, Conneaut, O., 22, Ashtabula 24, Lorain 25, Norwalk 26, Sandusky 27.
SURATT, VALESKA (Lee Harrison): Milwaukee, Wis., 14-20.
SWEETEST GIRL IN PARIS (Harry Askin): Little Rock, Ark., 17, Pine Bluff 18, Greenville, Miss., 19, Vicksburg 20, Meridian 22, Selma, Ala., 23, Montgomery 24, Pensacola, Fla., 25, Mobile, Ala., 26, Birmingham 27.
SYLVA, MARGUERITA (A. H. Woods): Chicago, Ill., Nov. 14-Feb. 3.
THREE TWINS (Philip H. Niven): Norfolk, Va., 18.
TOP O' THE WORLD (Bailey and Fitzgerald): New Orleans, La., 14-20, Baton Rouge 21, Hattiesburg, Miss., 22, Meridian 23, Memphis, Tenn., 26, 27, Little Rock, Ark., 28.
TRENTINI, EMMA (Oscar Hammerstein): Indianapolis, Ind., 15-17.
VAN, BILLY B. (Stair and Havlin): Chicago, Ill., 14-27.
VIENNESE OPERA (M. Hagin): New York city Dec. 25—indefinite.
WARD AND VOKES (Stair and Havlin): Danville, Ill., 17, Urbana 18, Decatur 19, Alton 20, St. Louis, Mo., 21-27.
WEDDING TRIP (Messrs. Shubert): New York city Dec. 25—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.
WOODRUFF, HENRY (Mort H. Singer): New Orleans, La., 14-20.

### MINSTRELS.

COBURN'S: Meridian, Miss., 17.
DE RUE BROTHERS: Quakertown, Pa., 17, Lansdale 18, Doylestown 19, Downington 20.
DOCKSTADER'S, LEW (O. F. Hodge): Norfolk, Va., 17, Newport News 18, Richmond 19, 20.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
EVANS, GEORGE, HONEY BOY: Atlanta, Ga., 15.
FIELD'S, AL. G.: Plainfield, N. J., 17, Easton, Pa., 19, Allentown 20, Wilkes-Barre 22, Pittston 23, Scranton 24, Middletown, N. Y., 25, Newburgh 26, Poughkeepsie 27.
GEORGIA TROUBADOURS (Wm. C. McCabe): Mound City, Kan., 17, Kincaid 18, Erie 19, Girard 20, Mulberry 21, Neodesha 24, Leroy 25, Burlington 26, Hartford 27, Emporia 28.

### BURLESQUE

AL. REEVES'S BIG BEAUTY: Philadelphia, Pa., 15-20, Brooklyn, N. Y., 22-27.
AMERICANS (Ed. D. Miner): Cincinnati, O., 14-20, Chicago, Ill., 21-Feb. 3.
BEHMAN SHOW (Jack Singer): Cleveland, O., 15-20, Toledo 21-27.
BELLES OF THE BOULEVARD (Fred McAlier): Toronto, Can., 15-20, Buffalo, N. Y., 22-27.
BEN WELCH (Jack Singer): St. Louis, Mo., 14-20, Louisville, Ky., 21-27.
BIG BANNER (Gallagher and Shean): Newark, N. J., 15-20, Hoboken 22-27.
BIG GAIETY (W. A. Miller): Milwaukee, Wis., 14-20, Minneapolis, Minn., 21-27.
BIG REVIEW (Henry P. Dixon): Kansas City, Mo., 14-20, St. Louis 21-27.
BOHEMIANS (Al. Lubin): Wilkes-Barre, Pa., 15-20, Scranton 22-27.
BON TONS (Jess Burns): New York city 15-20, Philadelphia, Pa., 22-27.
BOWERY (Hurtig and Seamon): Brooklyn, N. Y., 15-20, New York city 22-27.
BROADWAY GIRLS (Henry Shapiro): Louisville, Ky., 14-20, Cincinnati, O., 21-27.
CENTURY GIRLS (Morris Weinstock): Cleveland, O., 14-20, Pittsburgh, Pa., 22-27.
CHERRY BLOSSOMS (Max Armstrong): Indianapolis, Ind., 14-20, Louisville, Ky., 21-27.
COLLEGE GIRLS (Chas. Foreman): Springfield, Mass., 15-17, Worcester 18-20, Providence, R. I., 22-27.
COLUMBIA (Frank Logan): Providence, R. I., 15-20, Boston, Mass., 22-27.
COZY CORNER GIRLS (Louis Watson): Boston, Mass., 15-20, Montreal, Can., 22-27.
CRACKERJACKS (Bob Manchester): Philadelphia, Pa., 15-20, Baltimore, Md., 22-27.
DAFFYDILS (Sam Rice): Rochester, N. Y., 15-20, Buffalo 22-27.
DARLINGS OF PARIS (Chas. Taylor): Brooklyn, N. Y., 15-20, New York city 22-27.
DREAMLAND (Dave Marion): Baltimore, Md., 15-20, Washington, D. C., 22-27.
DUCKLINGS (Frank Calder): St. Louis, Mo., 14-20, Indianapolis, Ind., 21-27.
FOLLIES OF THE DAY (Barney Gerard): Scranton, Pa., 15-20, Newark, N. J., 22-27.
GAY WIDOWS (Louis J. Oberworth): Omaha, Neb., 14-20, Kansas City, Mo., 22-27.
GINGER GIRLS (Hurtig and Seamon): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Cincinnati, O., 14-20, Chicago, Ill., 21-27.
GIRLS FROM MISSOURI (Louis Talbot): Chicago, Ill., 14-27.
GIRLS FROM RENO (James Madison): Newark, N. J., 15-20, New York city 22-Feb. 3.
GOLDEN CROOK (Jas. Fulton): Washington, D. C., 15-20, Pittsburgh, Pa., 22-27.
HASTINGS'S BIG SHOW (Harry Hastings): Chicago, Ill., 14-20, Detroit, Mich., 21-27.
HIGH SCHOOL GIRLS (Arthur Gorman): Chicago, Ill., 7-20, Cleveland, O., 22-27.
HONEYMOON GIRLS (Al. Rich): Toledo, O., 14-20, Chicago, Ill., 21-27.
IDEALS (Sam Robinson): New York city 15-27.
IMPERIALS (Sim Williams): New York city 8-20, Brooklyn, N. Y., 22-Feb. 3.
JARDIN DE PARIS (Burt Hendricks): Brooklyn, N. Y., 15-27.
JERSEY LILIES (Wm. Jennings): New York city 15-20, Philadelphia, Pa., 22-27.
KENTUCKY BELLES (Mike Fenton): Buffalo, N. Y., 15-20, Detroit, Mich., 21-27.
KNICKERBOCKERS (Louis Robie): Boston, Mass., 22-27.
LADY BUCCANEERS (Harry M. Strouse): Philadelphia, Pa., 15-20, Jersey City, N. J., 22-27.
LOVE MAKERS (Dave Goran): Schenectady, N. Y., 15-17, Albany 18-20.
MERRY BURLESQUERS (Joe Leavitt): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.
MERRY MAIDENS (Edward Shafer): Jersey City, N. J., 15-20, Boston, Mass., 22-27.
MERRY WHIRL (J. Herbert Mack): Boston, Mass., 15-20, Albany, N. Y., 22-24, Schenectady 25-27.
MIDNIGHT MAIDENS (Wm. S. Clarke): Hoboken, N. J., 15-20, New York city 22-Feb. 3.
MISS NEW YORK, JR. (Wm. Penneny): Minneapolis, Minn., 14-20, St. Paul 21-27.
MOULIN ROUGE (Joe Pine): Detroit, Mich., 14-20, Chicago, Ill., 21-27.
PACEMAKERS (T. M. Herks): Toronto, Can., 15-20, Rochester, N. Y., 22-27.
PAINTING THE TOWN (Holliday and Curley): New York city 15-27.
PASSING PARADE (M. Messing): Louisville, Ky., 14-20, Cincinnati, O., 21-27.
PAT WHITE'S GAYETY (Walter Greaves): Baltimore, Md., 15-20, Philadelphia, Pa., 22-27.
QUEEN OF BOHEMIA (Henry P. Jacobs): Pittsburgh, Pa., 15-20, Cleveland, O., 21-27.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): New York city 15-20, Philadelphia, Pa., 22-27.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Kansas City, Mo., 14-20, St. Louis 21-27.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Rochester, N. Y., 15-20, Schenectady 22-24, Albany 25-27.
ROSE SYDELL'S (W. S. Campbell): New York city 8-20, Springfield, Mass., 22-24, Worcester 25-27.
RUNAWAY GIRLS (Peter S. Clark): Brooklyn, N. Y., 15-20, Newark, N. J., 22-27.
SAM DEVERE'S (Louis Stark): Milwaukee, Wis., 14-20, Minneapolis, Minn., 21-27.
SOCIAL MAIDS (Hurtig and Seamon): St. Joseph, Mo., 18-20, Kansas City 21-27.
STAR AND GARTER (Frank Weisburg): Buffalo, N. Y., 15-20, Rochester 22-27.
STAR SHOW GIRLS (John T. Baker): Pittsburgh, Pa., 15-20, Johnstown 22, Altoona 23, Harrisburg 24, Reading 25, Allentown 26, Chester 27.
TAXI GIRLS (Hurtig and Seamon): Omaha, Neb., 14-20.
TIGER LILIES (D. R. Williamson): St. Paul, Minn., 14-20, Omaha, Neb., 21-27.
TROCADEROS (Chas. H. Waldron): Boston, Mass., 15-20, New York city 22-27.
VANITY FAIR (Bowman Bros.): Albany, N. Y., 15-17, Schenectady 18-20, Brooklyn 22-27.
WATSON'S BURLESQUERS (W. B. Watson): Washington, D. C., 15-20, Baltimore, Md., 22-27.
WHIRL OF MIRTH (Louis Stark): Montreal, Can., 15-20, Toronto 22-27.
WINNING MISS (Dave Gordon): Minneapolis, Minn., 14-20, Omaha, Neb., 21-27.
WORLD OF PLEASURE (Geo. H. Fitchett): Detroit, Mich., 14-20, Toronto, Ont., 22-27.
YANKEE DOODLE (Sol Meyer): Harrisburg, Pa., 17, Reading 18, Allentown 19, Chester 20, Washington, D. C., 22-27.
ZALLAH'S OWN (W. C. Cameron): Philadelphia, Pa., 15-20, Wilkes-Barre 22-27.

### MISCELLANEOUS.

HOFFMAN, GERTRUDE: Detroit, Mich., 15-20, Toronto, Ont., 22-27.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
THURSTON, HOWARD (Dudley McAdow): Peoria, Ill., 17-20, Chicago 21-27.

## DATES AHEAD.

*(Received too late for classification.)*

CHOCOLATE SOLDIER (F. C. Whitney): Piqua, O., 22, Marion, Ind., 27.
CONFESSION, THE: Marion, Ind., 18, Muncie 19.
FAVERSHAM, WILLIAM (L. L. Gallagher): Richmond, Va., 22, Norfolk 23, Raleigh, N. C., 24, Greensboro 25, Charlotte 26, Columbia, S. C., 27.
FLIRTING PRINCESS (Mort H. Singer): Scammon, Kan., 17, Parsons 18, Springfield, Mo., 19, Vinita, Okla., 20, Tulsa 21, Independence, Kan., 22, Coffeyville 23, Sedalia, Mo., 24, Jefferson City 25, Moberly 26, Columbia 27.
FORTY-FIVE MINUTES FROM BROADWAY: Harrisburg, Pa., 18, Reading 20.
GRAHAM, OSCAR: Floresville, Tex., 16, 17, Luling 18, Seguin 19, 20, New Braunfels 21, 27.
LAMBARDI GRAND OPERA: Chicago, Ill., 21-27.
OUR NEW MINISTER (Jos. Conyers): Owego, N. Y., 18, Auburn 20, Penn Yan 23, Lyons 24.
ROSARY (Southern: Rowland and Clifford): San Antonio, Tex., 17, 18, Beeville 19, Victoria 20.
STAMPEDE, THE (A. G. Delamater): Gloversville, N. Y., 20.

### NEW HOUSES.

Dr. Hunter, of Lufkin, Tex., manager of the Airdome Theatre, is building another house in which vaudeville will be the policy, booked through Tuttle and Block, of Dallas.

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Engaged. Management Vaughan Glaser.

CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman.

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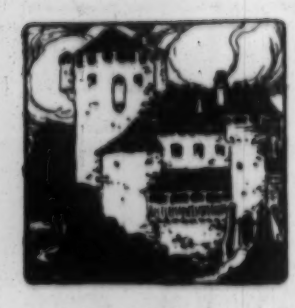

# MOTION PICTURES

## LETTERS AND QUESTIONS

### ANSWERED BY "THE SPECTATOR"

CLINT SHORT, Jr., of Greenville, Texas, who takes "a great interest in reading the letters and answers" in this department, and thinks THE MIRROR "the finest paper of its kind," being hardly able to "wait each week for it to arrive," wants to say a word for Florence Lawrence, "one of the finest of actresses," "very pretty," and "as cute as can be." Mary Fuller is another of Clint's favorites. She is very popular, he says, in that part of Texas, having once been a member of the Empire Stock in Dallas. "Whenever she appears in an Edison picture in Greenville," he adds, "it means S. R. O." He concludes with the warm Southern remark: "Would like very much to hear from you all." Well, Clint, here's wishing this writer at least could be with you all down in Texas right now. It's been so blamed cold up here the past few days that a Texas hotel bedroom in January would be like a Turkish bath in comparison. Ever sleep in a Texas hotel bedroom in January, Clint?

G. A. Baker writes from Jersey City:

I want to express my appreciation of the Vitagraph Western films, The Half-Breed's Daughter, The Indian Flute, and The Black Chasm. They are simply wonderful, and Tom Powers in the last named picture is youth and grace personified. Helen Case, Richard Thornby and the Indian are all splendid. What a pity we can't have the names of the Biograph players. They have four clever leading ladies—the wife in As in a Looking-Glass, the wife and the stenographer in The Voice of the Child, and last but not least, the stunning little brunette that swims and dives so splendidly. But their would-be funny man is positively the human limit. With one more little speech I'll ring off, and that is that your motion picture department, my dear Spectator, is the most interesting of any offered the public, and it is due to it that I have become a moving picture fan.

The most important part of the above letter came very near being left out because it was written on both sides of the paper.

"A New Reader," writing from Brooklyn, addresses "Dear Soec" as follows:

In the name of all that's sensible, what caused the Pathe Company to place A Grouch Cure, which comes dangerously near being absolutely vulgar, on the same reel with Cain and Abel? I believe your criticisms of the films (although I have found that you do not get some points necessary to a story, such as the reason for the naming of a recent Biograph, The Making of a Man) extremely just and more to be relied upon than that of another paper the name of which I will not mention. In this paper the critic declared that in As in a Looking-Glass (Biograph), there was entirely too much pantomime, and that the acting of the father (in my estimation the best actor in the business) was not convincing. This statement struck me as being untrue, and I was glad to read your comments on the same film. In another Biograph, which treats of a poor slaver, he declared the characters greatly overdrawn and criticised a few other points which I fail to see in the same light he does. Your opinion that the leading lady's work was captivating again greatly pleased me. Keep the good work up. The "Electra," Broadway and Lafayette street, Brooklyn, is a five-cent theatre which runs all the latest films. On Monday they usually exhibit the Biograph released that day, and on Saturday often have that day's Vitagraph. Vanity Fair (and, by the way, I am watching patiently for your review of this film) was shown on the day it was released, and Cinderella was shown the day after release. However, one must pay for this getting of the latest, for, at least in the evening, but three reels of pictures are shown while other houses usually show four. This is not intended as an advertisement, as the people connected with the house are unknown to me and I to them.

Is "A New Reader" altogether correct in saying that the "Electra" runs "all the latest films?" There are six reels of Licensed pictures released each day. Probably "all the latest important Licensed films" was what was intended. The Spectator does not pretend to see all pictures; it would be a physical impossibility to do so. There are other picture reviewers on THE MIRROR, and if credit is to be bestowed on account of MIRROR reviews The Spectator is entitled to but little of it.

"H. N.," of Detroit, who thinks THE MIRROR is "doing a lot for the uplift of moving pictures," notes a number of errors in detail in recent pictures. "A detective pretending to be ill arrives at a barn and is helped out of a buggy by the farmer and his daughter, but by the time they arrive at the house, presumably a few steps away, the lady had changed her dress." In a Western picture, "the wife of a miner who had lost the power of his arms through an explosion, lifts bags of gold as if they were bags of cornflakes." In another picture "a man receives by mail the photo of the girl he is going to marry, and it is flashed on the screen, but he carries a totally different photo about with him." "H. N." also criticises the wearing of the Indian war bonnet in so many Indian scenes. "H. N." thinks Lily Branscombe in The Mail Order Wife (Essanay) "is the most convincing actress ever seen in Essanay pictures."

"A Constant Reader," of Chicago, inquires regarding the copyrighting of motion picture plays and the prices that are paid for scenarios. The status of the motion picture scenario has not yet received proper recognition in Washington, although efforts have been made by Mr. Sargent and others to get a ruling by the authorities that will define the motion picture scenario as a dramatic composition. Perhaps if some scenario writer had money enough to get a court decision it would settle the matter in the right way. But anyhow, the scenario writer runs no risk to speak of in sending his scenario to any reputable company without copyright. The only chance of being "stung" comes from the possible dishonesty of some employe, and such cases are rare indeed, because the dishonest person is bound to be detected and lose his job. Scenarios now bring from $15 to $100—the latter extreme very rarely. From $20 to $50 is the average.

"T. S.," of Pittsburgh, asserts that "THE MIRROR is the best publication in the country for the friends of moving pictures to read," and he declares that he is "not handing this flattery for the purpose of getting questions answered," because he has no questions to ask. "I read THE MIRROR and don't need to ask questions," he adds. "I find I can rely on MIRROR reviews generally, and I enjoy comparing them with my own previously or later formed opinions." He concludes: "I only wish I could prove to you how sincere I am in praising your incomparable paper." There is one excellent way in which "T. S." and all other earnest friends of this paper can give substantial effect to their kind wishes, and that is by speaking to their friends about THE MIRROR and telling motion picture exhibitors in particular how much they rely upon it. Let us suppose a case: Suppose that "T. S.," for instance, reads in THE MIRROR about some particular film that he would like to see but that has not been exhibited in any of the theatres he patronizes. If he would ask the house manager to get the film, saying that he knows it must be good because THE MIRROR says so, he will be giving his favorite paper a boost and at the same time would probably gain an opportunity of seeing the picture.

"A Spectator": The lieutenant in A Romance of the Sixties (Lubin) was Walter Kenney. The part of President Lincoln in the same film was taken by Romaine Fielding, who played two parts in the picture.

A. West, Brooklyn: The Yankee Company is now called the Comet. The address is 344 East Thirty-second Street, New York.

T. Brooks, New York: The giddy wife in Saints and Sinners (Rex.) was Cleo Ridgeley. She also played Betsy in The Return. She was formerly in Lubin films. Princess Idelia in Heronius (Imp) was Hasel Neason.

"C. M.," Taunton, Mass.: The lead in The Teamster (Lubin) was Loraine Fielding. The male lead in A Flash in the Night (Kalem) was Guy Coombs. Julia Swayne and Helen Gardner, of the Vitagraph players, had wide theatrical experience before going into motion pictures.

"Photo Play Phan," Bronx, N. Y.: Biograph players are not named. The leading lady in A Timely Lesson (Lubin) was Ormi Hawley. The actress who played with Ruth Roland in He Who Laughs Last was Marin Sais, or so at least the name comes from the company.

"R. W. J.," Lebanon, N. H.: The leading lady in Hal Chase's Home Run (Kalem) was Miss Burman.

Mrs. L. Wondell, New York, wants to know "through your charming paper" the name of the leading man in The Teamster (Lubin). The question is answered in reply to another inquiry.

"L. A. B.," Bloomington, Ill.: The pretty, young leading lady in The Best Man Wins (Nestor) was Dorothy Davenport.

George F. Williams, of St. Louis, writes: "Will you kindly let me know the name of the oil expert in The Exports' Report (Thanhouser)? I have seen him but one or twice in pictures and I admire him so much that I want to know his name. He is coming and coming fast." The actor's name is Harry Benham. Mr. Williams adds:

It seems to me that the Independents are grabbing all the stars and leaving the Licensed companies high and dry. To be sure the Licensed field still has Mary Fuller, Florence Turner, Arthur Johnson, and Maurice Costello, but the Independents have many more, for instance, Mary Pickford, King Baggott, Mabel Trunnelle, Philip Smalley, Marion Leonard, Warren Kerrigan, Henry Walthall, and Jane Fearnley. In fact, I think the Independent pictures have improved to such a degree that they are now the equal of the Licensed pictures. Of course the Independents are lamentably weak in a few

(*Continued on page 29.*)

**THE MIRROR ANNUAL**

Including the regular issue of THE MIRROR, will be published the last of January, and will contain from 50 to 100 portraits of the most popular motion picture stars in new poses, in addition to many pages of gossip, news, reviews and special articles relating to the films. Special price of THE MIRROR Annual, 25c. the copy. Order now from your newsdealer.

## Reviews of Licensed Films

**For the Love of Mike** (Essanay, Jan. 8).—The best humor of this farce comes toward the end, when the two lovers, Mike, the window washer, and Minnie, the laundry girl, having quarreled and each having been injured by an accident, and themselves shoved side by side into the same ambulance. The result is reconciliation and refusal to go into the hospital. It's the preacher they want, not the doctor. The opening scenes introducing and presenting the characters were not so pointed. Mike was well played because the comedian was always in dead earnest. Minnie was overdone and appeared insincere.

**The Surgeon's Heroism** (Lubin, Jan. 8).—The climax of this picture contains a striking and unusual situation, when the physician involved operates upon his patient while the hospital is burning to the ground. The drama has been consistently and interestingly developed up to this point, but scenes containing a main issue of the film are omitted that should show just how the physician came to the conclusion that the girl did not care for him. The title indicates as much, but it is not realized in the subsequent action, which rather spoils the power of the scene, where he is in conflict as to whether he should operate upon the man or not and finally does so for the sake of the girl. She was a factory girl that became sick from overwork. She was taken to her home by the foreman, her lover, and a physician from a nearby hospital came to attend the case. A love affair sprung up between the two, much to the young foreman's concern. While expostulating with the girl at the head of the stairs the foreman fell and injured his skull. He was taken to the hospital, where his rival, the physician, was in charge of the case. The doctor at length, after the pleadings of the girl, consents to operate upon the man, and continues the operation even when the hospital takes fire. The patient is safely removed and recovers, and later tells the physician that the girl does not love him but loves the physician. This of course brings about the desired reconciliation. The film is generally well played, with Arthur Johnson and Harry Myers in the leading male roles. The work of the leading lady is the best she has done and shows that she is capable of learning better methods.

**Pathe's Weekly, No. 2** (Pathe, Jan. 8).—It would be hard to choose any definite feature out of this film of well-chosen subjects. They come from all over the world and embrace topics calculated to please a very cosmopolitan audience. The film includes scenes of the rescue work on a collapsed bridge at Montreuil-Bellay, France; tests of armor plate by the United States Government at Indian Head, Md.; the $1,500,000 fire at Williamsburg, Brooklyn, where it was found necessary to call out seventeen fire companies and a hundred families were put out into the rain; at Tripoli the Italian troops sheltered in an oasis repulse the Turks and bring back the Turkish flag; the devastation caused by the great freight train wreck at Stroudsburg, Pa., with cars along the track for the distance of a mile, and last of all the new styles in ladies' hats from Paris.

**A Tale of the Wilderness** (Biograph, Jan. 8).—The remarkable feature of this film is the wonderful effects obtained in the Indians' attack on the stockade where the settlers are confined. It is a most absorbing and gripping spectacle done with an elaboration and finish that is rarely seen in pictures. It not only shows great skill in the management of a large mass of players, but also in the dramatic qualities both in arrangement of effects and action of drama and players. It is notable that unlike a good many spectacular subjects the actors stop to properly act the situation and thus bring conviction by the addition of the human element. At the sight of an approaching band of settlers down the valley, the younger brother of the outlaw, overcome by his loneliness, forsakes his brother and joins them. A young woman of the party engages his attention. After a stockade is built this girl is met by the outlaw brother at the spring. At a second meeting he assaults her and is pursued by men from the stockade, including his brother. Not knowing that his brother is of this party, the outlaw joins the Indians in an uprising against them. The settlers escape from the stockade by digging an underground tunnel under the hill at the back. This occurrence is exceptionally well handled. The brother, with the girl and the father, are captured by the Indians, but are freed at the demand of the outlaw brother when he recognizes his brother. The giving out of water and the sending of reinforcements were events that seemed to conflict and seemed to bring nothing into the story, especially as water was used after there was supposed to be no more. It is, however, a wonderfully acute film that rises to exceptional heights.

**Captain Jenks's Dilemma** (Vitagraph, Jan. 8).—This is capital farce, invented in a true spirit of humor and carried out with the same purpose and result. Mr. Bunny as Captain Jenks was in his element as the retired sea captain longing for a cozy home until he found that the willing widow (Julia Swayne Gordon) had five children. Then the problem was to get out of his rash engagement. The captain's old chum (Charles Eldridge) helped him out by suggesting that he pretend to have eight boys of his own. The widow was delighted until the captain called with eight ragamuffins who whaled the daylights out of the widow's five pets. After that she speedily gave the captain his ring and ordered him to beat it with his breed. Mr. Eldridge was fine in the character of the captain's old friend, and Julia

Swayne Gordon as the widow evinced her usual versatility in faithful character work.

**How Tommy Saved His Father** (Vitagraph, Jan. 9).—Kenneth Casey is given ample opportunity in this film to prove his power to entertain in this lifelike and entertaining exhibition of a little boy's wit in saving his father, a Confederate officer, from the hands of the enemy when wounded he falls by the way. The film has been cleverly handled for dramatic effect and makes a very delightful little story of exceptional interest. Tommy has an especial cave where he is fond of playing soldier with the other children. After his father has gone to war the colored nurse finds him there and starts to bring him home. His father, who has escaped from battle, falls at their feet from his horse. Tommy sends the horse along and the others return home, while he attends to his father's wound by the brook. By various tricks he wards off the approach of soldiers, who pass by, until at last he has his father safely hidden in the cave. Later his mother, informed by the arrival of the horse, of the presence of her husband in the neighborhood, appears with aid and takes her husband home. The parts of the mother and father are played by Anne Schaefer and Tefft Johnson. The performance presents a good battle scene and is altogether a pleasing and gratifying picture.

**Thirty Days at Hard Labor** (Edison, Jan. 9).—The unique and amusing little comedy story from O. Henry, entitled The Halberdier of the Rheinschloss, is given apt motion picture treatment in this film. It is presented in good comedy spirit with Mary Fuller, Robert Brower, and Harold Shaw in the leading roles. The father, a self-made man, objects to his daughter marrying a young man of the idle rich, and will agree to accept the man, only on condition that he will work thirty days at hard labor without being discharged, and during that time he will consent to have no communication with the young lady concerned. After various jobs as a street laborer, a rock breaker, and a coal vender, positions from which he is forced to discharge himself, he obtains an easy job as a halberdier in a German cafe to entertain the guests. Here the father with his daughter and the young man's rival and mother come to the cafe. The young lady finds all manner of fault with the halberdier, who is engaged to wait upon them, but 12 o'clock that day his hour is up, and he lifts up his visor. This last scene is too blunt in its expression, and fails to make its points as convincing as might be for that very reason. The production is finely staged, and told with due regard to the possibilities.

**The Winged Messenger** (Gaumont, Jan. 9).—A pretty child story, played with much grace, is offered herein. The little girl's father is contemplating a second marriage, but the little girl doesn't like it. She innocently writes to her mamma in heaven, and sends the letter by her pet white pigeon. The father sees the operation, captures the bird, and reads the note. Then he returns a reply as if from the mother that the obnoxious marriage shall not take place. The scenic backgrounds are charming.

**Gorges of the Verdon River** (Gaumont, Jan. 9).—These scenes in a most romantic section of mountain country are taken from a motor vehicle and are very attractive.

**A Henhouse Hero** (Essanay, Jan. 9).—One of the most admirably conceived farce-comedy pictures this company, famous for its comedies, has ever produced, is presented under this title. It is a rural character story and is as happily acted and managed as it is conceived. Its wit and humor comes spontaneously. The two hired hands on the farm fall desperately in love with the new and pretty hired girl and try to cut each other out in her affections. At this juncture the farmer, whose henhouse has been robbed, offers her $50 if she will marry the one of the young men who catches the chicken thief. The construction of the story by which one suitor is brought into the henhouse and locked in until the thief shows up and is captured, appears a little labored, but not seriously so. The comedy of the capture by means of the clarionetta, which the thief takes for a gun, redeems the situation.

**Mrs. Simms and the Jury** (Kalem, Jan. 10).—Types of advanced womanhood serving on the jury and the dreadful situation in which Mr. Simms found himself with his wife as "forelady" of the jury that tried him for automobile speeding while taking his stenographer joy-riding, constitute the humorous elements of this farce. There is wit in the plot and more wit in the effective manner in which the players present it. The best scene is in the play of contrasting emotions when Mr. and Mrs. Simms discover each other's peculiar situation in the court room. And the verdict, too, is not without its humor. The stenographer is acquitted and Simms gets six months.

**Flowers for the 400** (Kalem, Jan. 10).—These views are taken in and around a great floriculture farm where many acres of lillies and other flowers are seen in bloom. The picture is very attractive.

**Max and Maurice** (Edison, Jan. 10).—This series of fanciful pictures, telling of the pranks of two bad boys, with accompanying verses of poetry inserted between the scenes, is an oddity if nothing else. The tricks played by the youngsters on their elders consist of stealing mother's roasted chickens, feeding the bones to the dog, who is blamed for the theft, dumming the tailor into the water, driving Uncle Frits from his bed with pinch bugs and cutting a slit in the farmer's sack of corn on his way to mill. For all these sins the farmer carries the boys to the mill, and the miller grinds them into mincemeat. The scenes are well arranged, and the parts well played in the spirit of the fable. Yale Boss is Max. Ted Dean is Maurice. Alice Washburn is the mother, Henry Tomlinson the tailor, Charles Sray Uncle Frits, Bigelow Cooper the farmer, and Edward Mack the Miller. The picture is directed by C. Jay Williams.

**The Blacksmith** (Lubin, Jan. 11).—The ground work of this story has been used many times before. The country girl discards her country lover and takes up with the city chap, but from this point on the story as presented here has originality as well as vitality. The city man went back to town, leaving a note that his friends would not accept her, so she had better marry the blacksmith. This note was as unjust as it was heartless, because she looked like a girl who could adapt herself to any sort of swell society. Anyhow, she took it to heart, and fell sick unto death, appealing in her delirium for the faithless one. So the blacksmith went to town, and forced the deceiver to go back with him. It was too late, however—the girl was dead. The part of the blacksmith was well played in the main. This actor has hitherto shown a tendency to overaccentuate his

(Continued on page 30.)


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## "SPECTATOR'S" COMMENTS

THE matter of sub-titles, captions or leaders, as some producers call them, should receive far more attention and careful study than is accorded the subject in too many studios. A few directors, editors and producers realize the importance of properly worded captions inserted at exactly the right points in the films, but the majority appear to know little about it and care less. To them the captions appear to have little purpose, except sometimes to break the continuity and at other times to make clear what might otherwise be obscure, without reference to the wording or to the proper points at which this clarifying information should be inserted for the best effect. Caption writing deserves just as careful study as any other branch of the motion picture producing art. It is one of the means by which the producer tells his story to the spectators, and if it be out of harmony with the smooth and consecutive conveyance of the narrative it must necessarily detract from the desired result.

* * * *

As in all other details of motion picture story-telling, the producer should always hold in mind the spectator's point of view when it comes to the use of captions. If he asks himself, "What will be the effect on the spectators?" each time a caption is inserted in a film, he will be avoiding at the start much danger of bad results. For instance, in wording and properly placing a caption intended to make clear an obscure bit of action, his method should be to consider first the character and extent of the obscurity. What is it that he desires to make clear so that the spectators can follow the development of the narrative in the action? People go to picture shows to read the stories in the pictures, not in captions. He should not, therefore, tell in words more than is necessary; he should under no circumstances tell in caption all the details; he should leave as much as possible for the spectators to read from the pictures. A caption at the start of a scene can usually be worded in a way that will give sufficient hint to the spectators so that they can deduce from the pictured events the progress of the story. A caption at the end of a vague scene can also be worded in a way that it can incidentally clear up an obscurity while at the same time carrying the narrative forward.

* * * *

A type of caption that is exceedingly effective is the insertion of a speech supposed to be made by one of the characters. Here there can be no question whatever as to the proper place to insert it. Necessarily the only place for it is at the psychological moment when it is supposed to be spoken. Cut the film there and insert the quoted speech. In that way we preserve the harmony of the narrative and gain the effect of spoken words on the stage. It is seldom, however, that picture producers, however skilled in other respects they may be, ever observe this rule. They usually insert the speech at the commencement of the scene—sometimes two or three scenes in advance. We then find ourselves wondering for an indefinite period when the speech is to come in the story, and attention to the story itself is by that much diverted.

* * * *

There are many other observations that might be made on the art of caption writing, and there is room for wide and varied expression of opinion on the subject. Readers

VEDA BERTRAM
New leading lady of the Essanay Western Company

R. GUTHRIE KELLY
Scenario editor of the Nestor Western Company

of THE MIRROR, both professional and non-professional, are invited to air their views, for from discussion comes the light of reason.

* * * *

MIRROR readers may have noticed that our Los Angeles friend and fellow-student of picture plays, Captain Peacock, has not been reporting for duty in these columns for some time. The Spectator had just about concluded to convene a court-martial when the gallant gentleman came voluntarily forward and presented his excuses. The fact is, as the Captain explains, he has not been interesting himself so much as formerly in picture scenario writing, "because," to use his own words, "there are so few companies that pay real money for play plots, and very seldom is the sum offered sufficient to warrant any writer devoting his time to the game." Where have we heard this plaint before? Sounds familiar, doesn't it? The fact is undeniable that scenarios are not yet bringing living returns.

* * * *

But this should be no cause for worry. Conditions are better than they were a year ago. Higher prices are being paid for suitable picture stories than ever before, although the rates are not yet sufficiently attractive to keep good short story writers like Captain Peacock interested in the work. When one pauses to consider, it will be admitted that the progress that has been made in this new art, in its development both of theory and of technique, has been nothing short of marvelous. Four or five years has seen the growth of the motion picture dramatic story from practically nothing to a condition in which it has an established standing of its own—crude perhaps, but nevertheless well defined. That the limited number of efficient workers in this new field of endeavor are not yet able to command all the recognition and profits to which they think they are entitled is not at all strange. The value of graceful and effective picture story construction is only now beginning to be recognized by manufacturers generally. Full recognition will have to come before money rewards will follow in adequate degree.

* * * *

Captain Peacock in his letter also brings up a subject that has been touched on before in these columns, but deserves more extensive discussion and consideration than has been given it. It is the matter of alleged schools for teaching scenario writing and alleged agencies for marketing the stories. On this point the Captain writes:

> There are also many socalled literary agents who advertise to place scenarios, and who are reaping an illicit harvest. There are several in this city who take money from the innocent and promise to sell the scenarios and do not even submit them to the producing companies. There is one party especially in San Francisco that advertises largely, and who made me an offer of $25 for an article on how to write and where to sell scenarios, and to give my endorsement to his scheme, and I was also offered a "rake-off" of 5 per cent. on all the money secured from the victims. Needless to say, I refused, but this party is advertising just the same, and I have met a number of people who have sent $3 for the advertised pamphlet, and they have then been asked to pay out $40 for a course of instruction in the art of scenario writing.

This instance is only one of a number that have recently come to The Spectator's attention.

It is not pretended to say that no persons qualified to teach are by any possibility connected with any of these concerns. There may be experienced scenario writers and editors among them. If so, they are usually careful to keep the matter concealed, always advertising as some "Association," "School," "Publishing Company" or "Agency." Their advertising holds out false hopes to scenario writers of the big profits to be made in writing picture stories, and the ease with which anybody can become expert in the art. The gullible and ambitious amateur sends for the introductory pamphlet or submits a scenario to be revised or marketed, and the next step is always some proposition like the one quoted above—a course of lessons for $25 or $40, or as much as the "sucker" will stand for. The chances always are that this sort of proposition is a pure swindle, and that those who bite at the bait will receive no instruction of any value that cannot be gained for nothing from other sources. It is also more than likely that some of the information will be misleading and harmful. At any rate the $25 or $40 is the object aimed at, and it makes no possible difference to the "school" whether the student has any aptitude for the work or not.

* * * *

It is safe to make this assertion in regard to so-called scenario "schools": Any person who has the ability to become a successful scenario writer can and will develop without the aid of this sort of instruction, and any one who has not the right capacity for the art is only wasting time in trying to develop what he doesn't possess. The money paid for tuition is therefore useless. Nor is an agency of any value in disposing of a picture story unless the agent be a good editor, competent to work out, revise, and put into proper shape the crude idea submitted to him, and in that case it is his work as editor that is of value and not his services as agent. Epes W. Sargent, for instance, who is well qualified for the work, both by experience and study, advertises only to edit, revise, and advise for a moderate fee. His standing is known widely, and he does not come under the classification of anonymous schools and agencies. From the latter class, it may be stated incidentally, THE MIRROR has made it a rule to accept no advertising until after thorough proof is submitted that the so-called school or agency is competent to perform the services it advertises. Several such advertisements have been rejected recently.

### STEVANI AND BARRY IN NEW QUARTERS.

Under the name of the Raw Film Supply Company, situated at 15 East Twenty-sixth Street, New York city, M. A. Stevani, director and general manager of the Cines Company, of Rome, and E. Barry, who now acts as the sales manager of the new concern, will conduct activities. They will market, in the United States, the Agfa non-inflammable and celluloid films. This is the brand that was submitted to such severe tests before the Berlin Chemical Society recently, and withstood them creditably.

### NEW PUBLICITY FILM CONCERN.

Offices of the General Film Publicity and Sales Company have been opened in the Forty-fifth Street Exchange Building. It is their intention to prepare for film manufacturers general publicity, as well as conduct an exchange for buying, selling and operating moving picture theatres.

LILLIAN RUBENSTEIN
Scenario editor of the Lubin Company

MME. ALICÉ BLASCHÉ
President of the Solax Company

## EVELYN FRANCIS WITH CHAMPION.

One of the latest additions to the Champion Film Company's studio is Evelyn Francis. She is a native of Newark, O., and has had quite a successful career in the legitimate field. Her record includes a season with Walter Perkins in Who Goes There? Adelaide Thurston in Polly Primrose, Keith Stock company of Philadelphia, George M. Cohan company in Forty-five Minutes from Broodway. Miss Francis has the distinction of being one of the cleverest ingenues to enter the moving picture world.

The Fowler aviation pictures are nearing completion. About 500 feet of subject has been secured on the recent trip from Beaumont, Texas, to Lake Charles, La. It is contemplated that the release will be made early in February by the Champion Company, along with the Sherlocko films.

George F. Canfield, the well-known gambling reformer, has posed for a series of Champion pictures, in which he exposes the various crooked methods employed in fleecing the unwary. A special scenario has been prepared to develop the subject. It will be released under the title, Kid Canfield, Reformed Gambler.

## POWERS DURBAR AND FIRE FILM.

The Powers Company announces its release of the pictures of the Durbar at Delhi, Jan. 20. It will be on the same reel with the pictures of the Equitable fire, which goes out in place of Billy's Surrender. There will be posters for each of the subjects. The Durbar views include excellent pictures of King George and Queen Mary on their throne at the ceremonies, and many other typical scenes in this great event. The views of the Equitable fire on the same reel are also of notable importance. The freezing conditions that prevailed and the great loss of life and property give the picture country-wide interest.

## VEDAH BERTRAM.

Vedah Bertram, a young Western woman, has been engaged by G. M. Anderson, of the Essanay Western players, to play leading female roles with that company, and will shortly be seen in the stirring Essanay Western productions. Miss Bertram is a graduate of Wellsley College, and is a student of dramatic art. She is an excellent photographic subject, beautiful in face and figure, and has a charm and personality which will win the hearts of all. Essanay photoplays, in which Miss Bertram will make her first appearance, will be released some time in February.

## A LADY SCENARIO EDITOR.

Lillian M. Rubenstein, former associate editor of the Lubin bulletins, has recently succeeded Giles R. Warren as scenario editor of the firm. Mrs. Rubenstein is a successful newspaper and magazine writer, and is the author of numerous photoplays, among which are Caught by the Camera, Father Love, The Substitute, A Just Verdict, A Marble Diana, Love at the Throttle, A Soldier of Fortune, and others not as yet released.

## DE WITT C. WHEELER IN THE GAME.

De Witt C. Wheeler, the famous photographic slide man, has embarked in the motion picture producing business, as treasurer and general manager of the Ajax Motion Picture Manufacturing Company. Dramatic films, under the directorship of Farrell MacDonald, will be produced, and a department will also be devoted to industrial work.

## A LADY'S UNIQUE PROMINENCE.

A late portrait of Madame Alicé Blaschè, president of the Solax Company, is published this week. This lady occupies a distinguished and unique place in the motion picture world, being, so far as known, the only lady head of a film producing company, and the only lady who actively superintends the directing and production of motion pictures. Some confusion has resulted from the fact that her husband, Herbert Blaschè, represents the Gaumont interests in America. From this it has been imagined by the uninformed that there is a connection between the two companies. THE MIRROR is assured that there is no such connection whatever. They are entirely distinct in ownership and management, and are located in separate plants—one in New Jersey, and the other in Flushing.

## WILL WELCOME CINES FILMS.

The picture public is expressing lively satisfaction over the addition of Cines (Italian) films to the Licensed weekly programme of releases. The Italians are admitted to be abreast of the French and Americans in the quality of their motion picture productions and it was long a matter of regret among many that they could see no Italian films in Licensed houses. With pictures so good as the Cines, Licensed programmes will now be rounded out admirably.

## MARION LEONARD AND REX.

The Gem Motion Picture Company announces its withdrawal from the field, owing to the refusal of the Sales Company to market its product. The negatives that have been made by the Gem have been sold to the Rex Company, and will constitute a portion of that company's second weekly release, which will be commenced soon. The many friends of Marion Leonard will not, therefore, be denied the pleasure of seeing her again in motion picture drama.

## THE MILITANT "IMPLET."

The first number of *The Implet* (house organ for the Imp Film Company), a handsome eight-page publication, 11 x 15, appeared last week. Under the editorship of Thomas Bedding it will exploit Imp. films with proper vigor and will no doubt, as its editor declares, be "militant" on motion picture subjects generally. We all know that Thomas is nothing if not "militant," and he is certainly in "militant" atmosphere, connected with a company of which Carl Laemmle is the head.

## EXCHANGE FIRE IN PHILADELPHIA.

The offices and exchange rooms of the General Film Company in Philadelphia, together with a Lubin picture theatre underneath, were destroyed by fire early Saturday, loss $200,000. There was little delay or inconvenience experienced by exhibitors as films were rushed to Philadelphia from New York and other points to maintain the proper service.

## KALEM PLAYERS IN EGYPT.

The Kalem players now in Egypt have located in a studio in the outskirts of Luxor, where a number of pictures will be produced adapted to that locality. When the right season for successful work in Palestine arrives the company will change its base of operations and produce biblical subjects.

LITTLE JULIET SHELBY
The hit of The Littlest Rebel, now in Powers Films

CHARLES SEAY
In a character pose in Edison Films

## CHILD STAR FOR POWERS.

Little Julia Shelby, aged ten, who made such a sensational hit in The Littlest Rebel, with William and Dustin Farnum, has been engaged to play in Powers motion picture films, appearing in The Nurse, to be released Jan. 27.

## ANNA QUIRENTIA NILSSON.

The odd middle name of Anna Quirentia Nilsson, the new Kalem beauty, was wrongly printed last week in THE MIRROR as "Quirentia," due to the misreading of her signature. But Querentia or Quirentia, she looks just as pretty in a picture.

## GUY COOMBS WITH KALEM.

Guy Coombs is now in regular stock, leading man of the Kalem Company, attached to the Southern organization now operating near Jacksonville, Fla. He will be seen in a number of war and Southern pictures.

## LETTERS AND QUESTIONS

(*Continued from page 26.*)

spots. For instance the ——— Company turns out the poorest work of any company now in the business. Their work is not only a disgrace to the Independents, but also to the motion picture business in general.

Mr. Williams fails to include in his summary of players in each field the names of quite a number of players who are at least the equals of many that he mentions. The field is constantly growing and new stars and favorites are appearing so rapidly that none are any longer pre-eminent. Moreover, it is dawning on all producers that the stars without the proper directing skill very speedily turn out to be no stars at all.

"W. C. R.," Buffalo: Yes, you are right; the wife in Sins of the Father (Lubin) was played by Theresa Dale.

"Quiz," Lockport, N. Y.: For information about the Buffalo Bill show you should write to the Winter quarters at Bridgeport, Conn.

"Nellie M.," Rochester, N. Y.: Your questions were answered last week. Delays are often due to the impossibility of getting replies promptly from the companies, although the most of them are very kind and prompt. The leads in The Mexican and The Teamster (Lubin) were played by Romaine Fielding.

J. B. Melton, Louisville, Ky.: Yes, Bess Learn is with Edison and appeared in Lead Kindly Light. She also appears in The Little Organist and For the Cause of the South, not yet released. Mr. Melton writes that she is a favorite in Louisville, having been in stock in that city.

Eugene Halroyde, Regina, Canada: Grace Lewis was Anne in The Strategy of Ann (Vita.). Evangelyne Blasedell was Meg in The Tramp Liner (Vita.), Grace Quackenbush was the widow in The Widow of Springville (Vita.), Peggy Glynn was the girl in Question of Modesty (Lubin). Hazel Neason has recently appeared in Imp films. The mother in Daddy's Boy and Mammy was Julia Swayne.

(Continued from page 27.)

facial expressions, but in this part he has held himself in pleasing check, except on one or two occasions.

**The Horse Thief** (Pathe, Jan. 11).—For those who do not demand any particular merit in their melodrama this film will doubtless prove satisfactory, but to the critical or discriminating spectator it will prove about as crude a story as has ever come out of the West. Nearly everything happens merely because it must happen so to carry out the tale. The thief steals the horse, the cowboys catch him, the owner sets him free, the thief gives his savior a handkerchief and scarfpin, and the latter passes the gifts later to his daughter. Then the daughter goes out riding, loses her horse, walks into the thief and his pal and is in their power. The pin is recognized and the giver fights his pal for the girl, being shot through the heart, according to the place where he clutched with his hand. Nevertheless he dragged himself some miles to the ranch, told the girl's father and died in an extremely uncomfortable position on the steps just as the father and cowboys came back with the rescued girl.

**The Mate of the Alden Besse** (Selig, Jan. 4).—There is a striking out from beaten tracks and a getting down to the fundamental issues of human existence in this film that makes it a particularly absorbing and gripping one. A certain vigor in which the forces of nature are at work predominates the performance, and is, indeed, its most compelling feature. The mate is played by the sterling actor, Hobart Bosworth; the maid by Bessie Eyton, whose work is very creditable, while Frank Clark gives a vigorous representation of the sea captain in whom the animal qualities in man are, for the most part, the master. He causes a mutiny on shipboard by his cruelty to his men. In spite of the interference of the mate, the men succeed in killing him. The mate is then given the choice of taking possession of the ship or being cast adrift. He chooses the latter, and puts out in a small boat with the captain's daughter who has previously repulsed his advances. They land on an island, where the mate, realizing that the girl fears the power he may try to exert, offers to live on one side of the island while she lives on the other. This state of affairs continues, until one day the mate finds her reading the marriage ceremony from her prayer book, that she had some how managed to keep and to have in a most excellent condition, in spite of the fact that she had been literally washed ashore from the boat. Nevertheless, she had it and the two were about to be married by reading it, thinking that they would need to spend their life upon the island—a clever situation—when a sail is seen. One is given to understand from the ending of the film that a real marriage ceremony will take place. The film in its entirety has both power and conviction.

**A Child of the West** (Essanay, Jan. 6).—There is a very strong appeal to this picture because the human element has been allowed to enter, and it appears upon the screen as a life-like and natural occurrence of events. Much of this is due, outside the nature of the story and its natural development, to the presentation given the piece by the players. The little girl is an especially captivating child actress, and does much by her very unconsciousness in giving the film the direct appeal it has. Her father is an outlaw, and when the sheriff and his posse arrive, having cornered him in his cabin at night, he sends his small daughter to the door to give them the lie. The man, however, is taken by the sheriff, who is compelled to surrender him up to the vigilantes. In order to save the man from hanging at their hands, the sheriff brings the little daughter on the scene of action, and she plays upon their sympathies, thus winning her father's life. It is presumed that the man from whom he stole the horses relinquished his claim, and thus the sheriff permitted him to start life anew. The atmosphere that the picture creates is particularly good, even if the escape from some sort of justice is not commendable.

**The Peacemaker** (Selig, Jan. 8).—Life in the backwoods has been given especially graphic treatment in this film that makes an exceptionally well balanced picture of much interest and worth. Not only does the story show vitality in bringing out the theme, but the characterization of the players is thoroughly suggestive and indeed one of the most compelling features of the drama. All the parts are remarkably well conceived in this respect. The cast includes Sydney Ayres, as an author visiting the mountain region for atmosphere to use in his new novel; Bessie Eyton, Anna Dodge, and Nicholas Cogley, Herbert Rawlinson, and George Herandes, all of whom afford much entertainment by their various characterizations. The film was written and produced by Francis Boggs, and tells how a novelist came to that region and found a youthful couple very much at variance. The girl had divorced her husband because of his abuse while drunk, but he still forced himself upon her whenever she appeared. On one of these occasions the author interfered, and the husband vowed vengeance. The result of his ambush was that he was shot himself by the author. When taken to the cabin of his former wife, the author was instrumental in bringing about a reconciliation, the girl evidently realising that her love for the man was great and the man giving up the cause of it all. There are many delightfully conceived scenes in the picture. The Peacemaker was the name of the successful novel the author was enabled to write from the incident he had experienced.

**The Foster Sister** (Pathe, European, Jan. 9).—This film is delivered with grace and understanding, though there are places where a little less pantomime would add to the naturalness. A count at the death of his wife leaves the country and places his daughter in the hands of peasants. He returns for her at the age of twenty years, desiring to marry a certain man of his choice. She, however, prefers the peasant with whom she was brought up and returns to him. The father and lover follow, and the man surrenders his claim to the peasant. It is put on with fine taste and discrimination.

**Murry and Kindy** (Pathe, European, Jan. 9).—This is a photographed vaudeville act and shows the work of some expert contortionists.

**Two Men and a Girl** (Selig, Jan. 9).—The two men were prospectors and the girl was the pretty granddaughter of an old miner who perished in the desert after having located a rich mine. He was found just before he died by the prospectors, to whom he confided the secret of his strike, with the injunction that they should send for the girl and see that she should inherit the property. One of the prospectors was for keeping the mine for themselves, but the other would not agree, and the girl was sent for. She came on and accepted one of them—the dishonest one—as guardian. All three journeyed to the location of the mine, suffering desert hardships. Having found it, both proposed to her and she replied that she would give her answer over her grandfather's grave. Here a very substantial ghost of the old man appeared and the dishonest suitor ran away, leaving the other with the girl in his arms. It will be noted that the story, while having elements of strength, is not as well conceived as might be. The acting is good.

**Kissing Pills** (Lubin, Jan. 10).—Vulgarity is happily avoided in this broad type of farce, which is productive of much laughter. A professor is supposed to have invented kissing pills, samples of which he distributes. The amusement comes from the sudden changes the pills cause in the characters of those who take them. The scenes are varied in their incidents, thus preventing an appearance of sameness.

**General Daft** (Lubin, Jan. 10).—The humor of this farce would have been greater if we had known at the start that the young officer who called on the three ladies was not the escaped lunatic of whom they stood in so much fear. They tried to humor him as a crazy man, and he is presumed to have thought them demented also. At length the real lunatic, a comical character, appeared and was marched away by the guards, who had been summoned. The construction of this picture farce again illustrates the danger of holding back information in motion picture story telling with the idea of creating surprise. It should also be noted that the fear of the ladies in the first scene was too great.

**Strike on the Ranch** (Pathe, Jan. 10).—This film has unusual merit in that it is pictured on a real ranch, with several hundred head of real cattle. The rancher's cowboys strike fore more pay at the time of the roundup. He refuses them with more violence of gesture than would be natural for any one but an actor, and they threaten to prevent him from getting his cattle to market, emphasizing their threat by shooting him in the leg. His daughter and little son set out to round up the herd, and are attacked and captured by the cowboys. The two escape, however, in an excellent scene, and while the girl eludes recapture in a series of picturesque localities, the boy rides for help and meets the cowboy forces of a neighbor who succeed in driving off the strikers and eventually getting the cattle to market. The final scene of felicitations for the benefit of the camera adds nothing to the story nor to the interest.

**Lazy Bill and the Strikers** (Eclipse, Jan. 10).—The idea back of this film has the true elements of fun, but there is a feeling that its mirth-provoking qualities are not realized to their fullest extent. A man who becomes tired of office work concludes with the other members of the office to go on a strike. At home his wife puts him through the paces and he concludes to go back to work.

**Roped In** (Melies, Jan. 11).—The purpose and determination with which the young man in this film swings his lasso makes an amusing and unique little comedy of farcical character. The idea is played and sustained with delicacy, and makes, on the whole, a bright and entertaining picture. The maid comes East with her eccentric aunt, but the stage coach breaks down, they take a ride on horseback. There is a runaway and the cowboy appears on the scene and brings the horse to terms with his lasso. Then he proceeds to have things all his own way by his skill in the manipulation at the right and decisive moment. Tied in a knot he carries her to the justice, where a marriage is consummated. There is much good fun in the picture.

**Pottery Making** (Eclipse, Jan. 10).—This industrial film is taken up and exhibited in the highly efficient manner that this company always brings to bear on such subjects. The development and process is given a very thorough exposition both entertaining and instructive.

**The Haunted Room** (C. G. P. C., Pathe, European, Jan. 12).—This is a trick phonetography picture with a number of novel stunts that the Pathe producers know so well how to introduce. The occupant of the haunted room sees everything disappear, and has a distressing time when it comes to removing his hat and coat, new hats and coats appearing on him for all that he removes, until he has a great pile around him.

**French Army War Maneuvers** (C. G. P. C., Pathe, European, Jan. 12).—This series of pictures showing the French army in practical action deserves special praise, not only for the photography but also for the fine judgment with which the numerous scenes are selected and assembled. We no longer wonder why France is so proud of her army. The spirit, activity, dash and skill with which each movement is accomplished tell the story, as no words of praise could possibly do. Motion picture directors and producers might learn a thing or two about the management of war scenes by seeing and studying this film.

**A Ragtime Love Affair** (Essanay, Jan. 12).—The earnest sincerity of the players gives this somewhat mechanical, but out of gear, farce its amusing and compelling force. One forgets the mechanism and the confusing ending in the excellent playing and management. The girl is to inherit a fortune under the odd condition that she learns to play the piano within six months. She is a dead failure as a piano player, and her father is disgusted with her. He also objects to the lover she has selected. But the lover has an idea. He gets the old gentleman, who is a doctor, out of the house to see a pal who pretends to be sick. Then he moves a mechanical piano into the house, and presents himself disguised as a music teacher. The girl's immediate apparent ability to play delights the father, and he sends for the administrator of the will, but just as he is to prove to this official his daughter's qualification for the inheritance the trick is discovered, because the couple has eloped. Why they didn't stay long enough, at least, to insure the fortune is hard to conceive.

**A Modern Ananias** (Selig, Jan. 12).—The manner in which this modern Ananias makes an amusing and laughable film is well done for its kind. When his companions inquire the reason of his black eye, he tells a marvelous story of an escapade with some Indians while out hunting, in which he vanquished most of the tribe when they were about to force him to run the gauntlet. The real reason as shown on the screen was that he came home to his wife one night in a shameless state, and during an energetic thrashing with an umbrella she thrust it in his eye. A friend in passing took a photograph and exposed the result at the conclusion of the story. The gentleman withdrew. The scene where the man took the photograph might have been sustained a little longer. Of course, he must have been well advanced in the science of photography to have taken this picture successfully at night time.

**The Journey of the Western Governors to the East** (Selig, Jan. 12).—There are some very close views shown in this film of the various Western Governors who came East in their recent notable visit. The views obtained are varied and exceptionally good.

**A Question of Seconds** (Edison, Jan. 13).—There is plenty of thrill in this melodramatic picture, although the bloodthirsty designs of the striking workmen may seem overdrawn, even if they are represented as Mexicans. The young railroad construction engineer was hated because he supplanted a Mexican in the affection of a miss of the neighborhood. The rejected suitor stirred up the strike and with the strikers tried to capture the American, who stood them off from behind a rocky defense. Then they brought a box of dynamite, planted it near him and lit the fuse. The girl had summoned help, however, and it arrived in time to drive off the strikers and permit her to stamp out the fuse with her own dainty boot.

**St. John, Newfoundland** (Edison, Jan. 13).—Scenes around this picturesque Canadian city and its surroundings are well displayed herein.

**God of Wings Gets Stung** (Gaumont, Jan. 13).—The poetic and artistic beauty of this graceful and charming fairy tale, told in colored film, is marred by the lack of sympathy in the subtitles. It is in reality a pretty story with a symbolical meaning. Bacchus covets a fair nymph who is beloved by a shepherd. Cupid protects the lovers until Bacchus gets him to drink from his skin of wine and the little god shoots an arrow for him that puts a spell on the girl so that she permits Bacchus to embrace her. The shepherd finds Cupid overcome by the wine and brings him to with water, after which Cupid rights the wrong by sending Bacchus off about his business and restoring the girl to her lover. In the scene where the girl is in the power of Bacchus, we are told by the irreverant caption that "Leona is kidding the old goat."


# BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED JANUARY 15, 1912

## BRAVE AND BOLD

It takes a brave man to sit calmly in a dental chair and have the heartless, unsympathetic Knight of the Forceps project through one's maxillary ivory. Mr. Blowhard is relating his great deeds of daring to a party of admiring friends, when he is seized with a toothache. He spurns the liquid painkiller proffered by his wife, and rushes bravely to the dentist to have the obstreperous molar yanked; but, oh! well——

Approximate Length, 422 feet.

## Did Mother Get Her Wish?

Mamma desired a rich husband for her daughter Nellie, and so Tom, who was simply a clerk, was by no means her choice, though he was Nellie's. Harry Jones was favored until mamma reads in the newspaper that Mr. Brown has become heir to $30,000,000. This freezes Jones out, so he "gets rich quick," by writing on a newspaper bulletin-board that he has inherited $30,000,000. Jones's stock "booms." However, both Brown and Jones appear with a minister, when mamma receives a letter: "Dear Mamma: If you wish to see Jones and Brown married—marry them yourself. Nellie"—she having eloped with Tom.

Approximate Length, 575 feet.

RELEASED JANUARY 18, 1912

## THE OLD BOOKKEEPER

### A Story of the True Christian Spirit

The old bookkeeper is the beloved of not only his employer, but the fellow employes on account of his generous, benevolent nature. He believes in the Biblical injunction, "Give to him that asketh thee." His salary he dispenses in charity, always ready to help the afflicted. His employer goes on an extended auto trip, and leaves his business absolutely in charge of a new manager, who immediately finds a reason for discharging the old bookkeeper. The poor old fellow, unable to secure another position, and having used his money in charity, is without that with which to pay his rent, hence he is evicted. Without shelter, he goes to his employer's house to await his return, which is expected. Here he surprises a couple of burglars, and holds them at bay in a most unique way until help arrives.

Approximate Length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

*EXHIBITORS---Get on Our Mail List for Descriptive Circulars*

# BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

# Motion Picture Patents Company

**80 Fifth Avenue, New York**

**January 10th, 1912.**

## *NOTICE*

The validity of the Edison Re-issued Patent No. 12,192, covering motion picture film, has been sustained by the Supreme Court of the District of Columbia, and for the information of those concerned there appears with this notice a copy of the order and decree entered in that court on December 23rd, 1911.

The manufacture, sale, rental or use of motion picture film containing the invention covered by said patent, without license from this Company, will be diligently prosecuted by suits for an injunction, accounting and damages, including all profits, gains and advantages that the infringer has received or that have accrued to him by reason of such infringement, in manufacturing, selling, renting or exhibiting such film.

**Motion Picture Patents Company.**

IN THE SUPREME COURT OF THE DISTRICT OF COLUMBIA.

MOTION PICTURE PATENTS COMPANY, Plaintiff, vs. CHICAGO FILM EXCHANGE, Defendant. — In Equity No. 28,608.

This cause having been brought to final hearing upon pleadings and proofs, and upon Defendant's motions to strike out testimony taken on behalf of the Plaintiff and for leave to take further testimony on behalf of the Defendant, and having been argued by Melville Church, Esq., of counsel for the plaintiff, and by Harry N. Low, Esq., William Houston Kenyon, Esq., and William J. Wallace, Esq. of counsel for defendant, and having been duly considered by the Court, it is, by the Court, this 23rd day of December, 1911, Ordered, Adjudged and Decreed, as follows:

I. That reissue letters patent No. 12192, granted to Thomas A. Edison, on the 12th day of January, 1904, for Kinetoscopic Film, referred to in the plaintiff's bill of complaint, are good and valid in law as to the 2nd claim thereof.

II. That Thomas A. Edison was the original, first, and true inventor of the improvements described in said reissue letters patent and particularly claimed in the said 2nd claim thereof.

III. That the plaintiff, Motion Picture Patents Company, has good title to said reissue letters patent.

IV. That the defendant, Chicago Film Exchange, has infringed upon said reissued letters patent No. 12192, as to the said second claim thereof.

V. That a perpetual injunction issue against the said defendant, Chicago Film Exchange, prohibiting it, its officers, directors, attorneys, agents, servants and workmen, from directly or indirectly making, using or selling Kinetoscopic or Motion Picture Films containing or embodying the invention set forth in said reissue letters patent No. 12192, and particularly covered by claim 2 thereof.

VI. That the plaintiff do recover from the defendant the profits, gains and advantages which the defendant has received or made or that have accrued to it by reason of its said infringement of said reissue letters patent No. 12,192 since the date of said reissue letters patent, and also the damages which the plaintiff has sustained by reason of said infringement, to be assessed as provided by law.

VII. That this cause be and is hereby referred to the Auditor of this Court to take and state an account of said gains, profits and advantages and to assess such damages, and to report thereon with all convenient speed; and that the defendant herein, Chicago Film Exchange, its officers, directors, attorneys, clerks, servants and workmen be and are hereby directed to attend before said Auditor, from time to time, as required, and to produce before him such books, papers, vouchers and documents and to submit to such oral examination as the said Auditor may require.

VIII. That the plaintiff do recover of the defendant its costs in this suit to be taxed by the Clerk of this Court.

IX. That defendant's motion to strike out parts of rebuttal testimony of the plaintiff as not being proper evidence in rebuttal, and defendant's motion to be allowed to take further testimony strictly in surrebuttal, heretofore reserved for the final hearing, are hereby denied.

WENDELL P. STAFFORD,
Justice.

**Decree entered December 23d, 1911.**

WHETHER you are an exhibitor-to-be or one who has been in the business for some time, it will prove profitable for you to investigate

## The Edison Projecting Kinetoscope

In the motion picture business the name "Edison" is synonymous with everything that is best. For the same reason that Edison Films are without equal, so is the Edison Projecting Kinetoscope the one machine that stands up under all sorts of trying conditions—it could hardly do otherwise with the inventive genius of Thomas A. Edison and the combined energies of a big staff of Edison experts behind it.

Our Catalog, No. 500, gives full particulars and you are urged to get a copy no matter what machine you are operating now, or propose to get for your show.

**THOMAS A. EDISON, Inc.**
**64 Lakeside Avenue**
**ORANGE, N. J.**



## "Europe says IMP is the Master"

Discriminating European exhibitors and "hirers" (Exchanges) declare they never saw such masterly light effects as are featured now and then in "Imp" films. English, German, Russian, and other trade papers have commented upon it at frequent intervals. You will see some of these light effects in our release of THURSDAY, Feb. 1st, entitled

## "The Power of Conscience"

A modern high-class society drama with King Baggot in the leading role. Will you get it? Copyright, 1912, Imp Films Co. Released Thursday, Jan. 25th. Insist on getting it!

## "Kid and the Sleuth"

This is a terribly-funny take-off on the ten-thousand-buckets-of-blood-blood-blood sensation-mongerers of your boyhood days. Released Monday, Jan. 22d. Beg for it. Copyright, 1912, Imp Films Co.

## And Here's the "Saturday Split"

Two real comedies entitled "O'Brien's Busy Day" and "Brown Moves to Town." Saturday, Feb. 3d. Copyright, 1912, Imp Films Co.

**Imp Films Company**
**102 W. 101st St.**
**NEW YORK**
CARL LAEMMLE, President

"DEAR IMP: We are now getting 3 Imps a week. *HURRAH!*" King & Gaynor, Delaware, Ohio. How about YOU? Are you getting one, Two or THREE IMPS?

Send 50c. for set of photogravures of Imp stars. After seeing them you will want more sets to sell to your patrons.



# CIN-ES
—AND—
# ECLIPSE

otherwise known as the KOSMIK family have entered into a contract with the public to furnish their entertainment for a long time to come, or until some better attraction presents itself, which we reckon will not be anyways soon.

Their weekly program will be as follows:

Every Tuesday - - - - - - A CIN-ES
Every Wednesday - - An URBAN ECLIPSE
Every Saturday - - - - - - A CIN-ES

Exhibitors will do well to book these attractions for as much time as possible, because, as everybody knows, the better the "bill" the bigger the house.

Dramas, Comedies, Travelogues will furnish a pleasing variety at all times.

BOOK **BRUTUS** Released January 20

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**GEORGE KLEINE**
**166 N. STATE STREET - - - - CHICAGO**
Licensed by Motion Picture Patents Company.



# ★MELIES★
WESTERN PICTURES

JANUARY 25, 1912

# THE MORTGAGE

THE mortgage is due and old Harvey demands the money, accepting as an only alternative the hand of the pretty daughter in marriage. Anne, though she loves another, is forced to consent. But on the very threshold of the church the bridal party is halted by the breathless arrival of Tom, who has struck oil and reaped a fortune. The rest can be conjectured.

*Approx. Length, 1000 feet*

★ G. MELIES, 204 East 38th St., New York City ★


# Reviews of Independent Films

**The New Clerk** (Nestor, Jan. 8).—The manner in which the grocery clerk's drummer friend helped him win the girl, in spite of the opposition of the irate father and grocerman makes the fun of this amusing little comedy. The lines of conversation under the pictures add to the entertainment and understanding, but while the drummer keeps one guessing as to the exact purport of his plans, the best dramatic suspense is not sustained in just that way. He leaves his cases behind in the store, and summons an officer, declaring that the grocerman has stolen his pocketbook. At the station house he tells the young man to rush in and say he did it. He then proceeds to find his pocketbook, and the grocerman beholding in his clerk a youth who had made a great sacrifice of his honor in the behalf of his employer, hands over his daughter without further ado.

**The Lost Address** (Nestor, Jan. 8).—When the absent-minded clergyman is invited to officiate at the wedding he puts the address in his hat, and when the time comes to go he fails to find it. There is great confusion and dire distress for the bride and groom and the assembled guests, while the clergyman walks up and down the street looking for a house with festivities in it. A justice of peace is called to marry them, but the clergyman finding the address him himself to the appointed place, where he is evidently mistaken for the justice, and thus allowed to go uncensured. It affords a certain entertainment, but of course is not as interesting as it might have been had the idea been developed into a good comedy plot.

**An Aviator's Success** (Champion, Jan. 9).—The full purport of this film's story is not exactly clear. At the beginning the hero walks around through various scenes with the model of an aeroplane under his arms, and at length finds a backer in a wealthy broker by the latter's daughter interceding in the young man's behalf. But this is evidently as far as the plot goes. The rest of the film is, perhaps, to prove that the young man's model was a success, for it exhibits his flight in an aeroplane, and also one by the girl. This latter part makes an interesting feature, and includes a race between two aeroplanes; but, as a dramatic subject, the film would not be called a success.

**The Winning of La Mesa** (American, Jan. 8).—The only excuse such a film of such a subject and situation can have for existing is a strong dramatic presentation and an equally vivid and artistic delineation on the part of the actors. The film has received a thoroughly adequate presentation in these respects, but is not marked by any real strength outside the situations themselves. The gun man somewhat falls short of the demands placed upon him by his part. His making love to the girl so openly at all times and at all places rather spoiled the effectiveness of a number of scenes since it did not belong there. La Mesa is the untutored creature who keeps a Western bar, and is loved by the gambler and the gun man. A minister and his mother and daughter arrive in town, and take the girl away from this life by having her come to live with them. This causes the enmity of the gambler and the gun man toward the minister, and the two cut at cards to see who shall kill him. It falls to the gun man, who is too great a coward to fulfill the mission. The gambler shoots him, and then goes to the minister's home. La Mesa senses his intention, and as he raises his gun to shoot the minister, she shoots him. Naturally it is not an agreeable subject, and it would seem that it is fundamentally a subject that should be approached with some hesitation, as it would seem to teach that one crime justifies another.

**Just a Bad Kid** (Thanhouser, Jan. 9).—Of course, it is Marie Eline, the ever pleasing and captivating little girl of this company, who plays the bad child in this film—bad because she knows no better, until later placed in the right surroundings, there comes an awakened conscience, the suffering that it brings and then the readjustment. The little girl plays with her usual vivacity and intelligence presenting a most entertaining performance. The film is put on with care, and drives home its moral in a convincing and telling manner. The "bad kid" is a little girl of the slums, and has spent all her life with a drunken burden of a mother. The child is taken from the woman and placed in an institution, but here her behavior so scandalizes the good matron that she has her sent to relatives in the country. They, too, are much distressed at her ways, until after she has run away they learn that the true motives of her heart are good. She is found by the old farm dog that has loved her, and is given a chance to start life anew.

**The Gambler's Heart** (Bison, Jan. 9).—The situation that the foreman finds himself in when he has gambled away the ranch's pay-roll has been graphically expressed in this film both in development of scenario and by the actor, who shows the conflict in the man's mind in an able and convincing manner. The gambler is also well drawn. During the owner's absence the foreman was left in charge at the ranch. He gambled away the pay-roll money, and was ashamed to face the waiting boys. He left a note explaining his cowardice. The gambler, looking in at the window, understood the situation, and, after his departure he entered, read the note and replaced the money. It is not exactly clear, however, just why the man came back, as he had left with the direct intention of leaving the vicinity. His bidding of the boys good-bye at this point was likewise strange as his desire had seemed to be to shun them. Nevertheless, he went out of the cabin in the picture, and came back again to find the money, paid off the boys and learned his lesson.

**Tracked Through the Desert** (Nestor, Jan. 10).—The possibilities of what might have been a highly effective and dramatic Western picture is somewhat spoilt by a bad handling of the climatic situation and the failure in the conclusion to make it clearly evident that they dropped their food supply to put the sheriff off the track. Just how the hero came back into the bad company he left and was incriminated is confused because of the management of the two sets of people, the sheriff's posse and the band of outlaws. Warned by the sheriff against the companions he has been associating with, the young man starts the next day for his claim across the desert. His companions steal a number of horses and make for the desert, where they join him. He escapes from them by jumping over an embankment. The sheriff meets with hard treatment at the hand of the outlaws, and with his horse gone he is found in the desert by the young man's wife on the way to join him. His posse compel him to set out for the capture of the young man, who had been seen in the company of the horse thieves. The young man and his wife escape across the border by a ruse. The backgrounds are excellent.

**The Locket** (American, Jan. 11).—It is told in this film how the gambler lost his own life's happiness but was able to save the happiness of her whom he loved by saving the honor of her son by the very means she deplored. It makes a compelling story, but the locket concerned is not the compelling or convincing portion of the story. In fact some other means for the young man's identification in future years by the gambler would seem to be much more to the point, one reason being that it is at least strikingly unusual for mothers to give their sons lockets to wear around their necks. Because of the gambler's occupation the woman refused to marry him, fearing the in-

# Cold Facts Vs. Bluster

The Motion Picture Distributing and Sales Company will defend any of its Exchanges or Exhibitors **exclusively using its film** against any injunctions or law suits for alleged infringing of patents.

## READ THE COLD FACTS

**AND JUDGE FOR YOURSELF**

## THE SALES COMPANY STILL ON TOP

**HERE ARE THE COLD FACTS**

On January 8, 1912, the United States District Court for the Southern District of New York dismissed the suit of the Motion Picture Patents Co. *vs.* the Yankee Film Company, and also dismissed the suit of the Motion Picture Patents Company *vs.* Steiner, Miles and Others. The Court awarded costs to Yankee Film Co., Steiner, Miles and Others and $150 additional in each case, because of the unreasonable and vexatious conduct of the Motion Picture Patents Co. These suits were begun in November, 1910, and motions for preliminary injunction were made in them and granted by the U. S. Circuit Court for the Southern District of New York, but on appeal to the Circuit Court of Appeals for the Southern District of New York the decisions were reversed and the injunctions were vacated. The surrender by the Motion Picture Patents Co. of Edison Reissue Patent 12037 caused these suits to abate and was the ground of the dismissal.

In the matter of the recent decision in Washington, D. C., against the Chicago Film Exchange, for infringement of the Edison Film Patent 12192, the facts are as follows:

The case was argued in May, 1911, and was not decided until December 21, 1911. No opinion was written by the Court. A decree was entered on December 23, 1911, for an injunction and an accounting under one of the claims of the patent; but on the same day an order was entered suspending the issue of the injunction and accounting pending an appeal, which has been already taken.

On March 10, 1902, the Circuit Court of Appeals for the Second Circuit, in considering the original Edison patent for this film, held that the claim for the film was invalid, saying:

> **"The film was not new, and if the other characteristics of the product are not new, or are new only in the sense that they add to the article merely a superiority of finish or a greater accuracy of detail, the claim is destitute of patentable novelty."**

Edison then reissued the patent, claiming this same film in a narrower way. As no opinion was written by the Court in Washington, it is impossible to tell why this same reasoning did not lead it to hold the reissue invalid. Our counsel advise us that in their opinion it is invalid and that they are confident that this decision will be reversed on appeal. This appeal will probably be argued some time during the spring of 1912. We are advised by our counsel that a further appeal can be taken to the United States Supreme Court, and that such an appeal would probably be reached for argument about the fall of 1914.

## Motion Picture Distributing and Sales Company

**111 East 14th Street, New York City**

fluence it might have upon her young son. The decision caused the gambler's loss of interest in life, and years afterwards, a wanderer, he chanced to recognize the youth by the locket given him years before and which he now wore around his neck. At the saloon the youth had gambled away the payroll intrusted to his care. The old man won it back for him and took the locket in return, and after a glimpse through the window on the happy family went his way. The actor did not make this scene an affecting one, for he depicted more self pity. His work in the first part of the film possessed greater naturalness and convincing qualities than his interpretation of the older man in the later scenes. The rest of the cast does able work. The story especially in the latter part is well managed.

**The Inventor** (Eclair, European, Jan. 11).—This film is played and put together with a dramatic force that at once arouses and sustains the interest. It is especially good in the representation of its respective characters and the conditions it depicts, showing the helplessness of the mechanic before the business man. Both characters are well taken, the latter presenting the point of view of the business man with a nicety that is not always seen in this rather difficult role. When the young inventor brings him an invention, he steals it, by having the patents taken out in his name. The mechanic's plea for justice is of no avail, until his incensed colleagues appear before the thief and threaten his life. It is then that the better nature of the man is aroused when he sees the mechanic protect him from the hands of his fellow-workmen. He at once makes proper restitution. At least it would so appear from the domestic scene, showing him with the family at the end. The theme would have been better sustained, and resulted in greater finish had the story terminated at the office with the employer relinquishing his false claims.

**The Laugh on Dad** (Bison, Jan. 12).—The producer has extracted a good deal of fun out of this finely organized farce of the rough hewn Western type the situation of which is laughable in itself. The picture is played in fine spirit, and deftly brings out its points in the construction. The situation at the church is particularly clever in this respect. The father locks the maid in the room, when he learns that a meeting place has been arranged for an elopement of the lovers. A friend of the man gains admittance to the girl, and lets her out of the room to keep the appointment, while he remains and gets under the bed covering to deceive the father when the latter enters for the girl's clothes. The father with the other men of the ranch have plotted to outwit the young man by dressing one of their number in the girl's clothes, and thus appearing at the meeting place. The lovers, however, become aware of the trick through the friend, and lay in wait for the youth dressed in woman's apparel. They tie him to a post, and then go to the church. Here the father with the other men look in the window to see the young man get fooled, when he lifts the veil and finds he has married a man. Of course, there is a greater laugh on the father when later he himself lifts the veil and finds not the young man substitute, but his own daughter. Amusing.

**The Twelfth Juror** (Thanhouser, Jan. 12).—The care with which this production is put on in all the finer details of picture technique and the power and understanding exhibited in the acting of this exceptionally terse and dramatic story make this film a convincing and absorbing one. It shows rare discretion throughout, and the small details present in the entire make-up of story, playing and set add distinctiveness and individual character to the entire picture. It tells the story of a young man, who is just departing for college. He has a quarrel with his father over some money that is refused him. He leaves in anger and his trunk goes with him, but the expressman is obliged to wait in the hallway. The father dies in a fit of apoplexy and the expressman hearing the noise enters and sees the money. He takes it home to his sick child whose only hope of life is a trip South. The child, however, compels him to return it. He places the money in a coat in the hallway that he supposes belongs to the old man. It belongs to the son and he wears it away with him. This is the evidence that is brought against him in the court room. The expressman is one of the jurors and when eleven are for the verdict of guilty, he tells his story that wins the young man's acquittal. It is thought that the telling of the story would have been more dramatic and absorbing to the spectator, had the events of the first part concerning the expressman's theft been shown at the commencement instead of being told as a sort of dream story at the end. An open confession also would have been more logical as well as dramatic. Perchance his real purpose in the film should have been as a witness rather than as a juror, as the authorities would realize that he was at the seat of the crime. This would moreover have given originality to the situation, as the incident of the twelfth juryman is quite old and used.

**Gossip** (Majestic, Jan. 12).—The purpose of this film is to show how a story grows in the telling, which it does in a very apropos and suggestive manner. The story is not only well told, but as well acted, though there seemed to be no good reason why the husband of the girl's friend should be played as a "Willie boy." The characterization seemed very much out of place, but the actor was considerate enough to forget it in one scene. The young business man met his stenographer while going home from business in his automobile. She had sprained her ankle and he took her home. A friend of his saw him helping the young lady into her house and immediately informed the other men at the club of a supposed flirtation. One man went home and told his wife, who was a friend of the young business man's sweetheart. This lady, after much effloration, that included a sumptuous dinner at a cafe, caused the girl to break off her engagement. The young man involved went to each party and traced the gossip back to its source, bringing them all to the stenographer's home. The result was a private wedding without invited friends.

**Bill, King of Sahara** (Lux, Jan. 12).—Bill at the zoo gets on a camel and takes a ride. The camel at a swift pace takes him back to the Desert of Sahara, followed by an officer of the law in a broken vehicle. He arrives as the Arabs are electing a new chief, and it is presumed that Bill is elected to the office, though one might not be quite sure on that point. It is, of course, only another means of showing off Bill's power as a comedian. It is not particularly amusing, because it is mixed and dialointed in its action.

**Arabella Loves Her Master** (Lux, Jan. 12).—Arabella is a homely servant that her mistress hired after her former pretty one had seemingly won her husband's affections. Arabella, a very stupid individual, indeed, takes her place, and proceeds to fall desperately in love with her master. It no doubt affords opportunity for good farce. That it does not better succeed would seem to be from the lack of taste and understanding exhibited in the acting, and the fact that the film has no real definite conclusion.

**Just Too Late** (Nestor, Jan. 13).—When he is told by his firm to leave on the 9.30 train the next morning to obtain some important contracts, he wakes up the next morning and rolls over in bed again. The result is a very lively, well organized devastating race to the station, followed by offended citizens, until at last he sees his own train going out, and resorts to a freight car. The film is very well done for this sort of thing.

**Mutt and Jeff and the Italian Strikers** (Nestor, Jan. 13).—There is very little point to this picture. The only chance for any direct amusement is where the Italians chase Mutt and Jeff on a hand car with another in the rear, though there is not much humor extracted from this situation. The two friends have become scabs, and take the aforesaid mentioned means for escape. Jeff finds safety in a passing automobile, while Mutt is dumped in a deep basin of water by the strikers. Neither actor realizes to any great extent the character he professes to portray.

**His Fate's Rehearsal** (Majestic, Jan. 14).—The method taken by the physician in this film to cure his son-in-law of neglect and cruelty to his family brought on from drunken habits is an unusual and striking one, and makes an equally striking picture that drives home its point with a compelling force. There is, however, a general confusion at the end, giving the impression that it was a dream, when the spectator had previously been allowed to suppose that it was an actual experiment tried by the physician—an idea that is more convincing than a dream. The acting and setting are both of a high quality. When her husband comes home drunk and begins to abuse her, she retires into the nursery with the maid and child and locks the door. The maid summons her father, though just how she is able to get out is not clear. The wife's father, a physician, is just removing an insane mother, maddened by drink after the death of her infant, to an institution. He conceives an idea whereby the husband may be taught an object lesson. He has him brought to this tenement, where on his awakening the wife plays the role of the distracted mother at the death of her child. There is a note left by the father, implying that the husband had killed the child three years ago. After this experience the husband goes to sleep on the couch in the tenement, but is next seen to awaken on his own couch at home, and the physician leaves the house, implying that he had only passed through a strange dream. Be that as it may be, the result was a reformation.

**The Winning Miss** (Imp, Jan. 8).—There is some ingenuity displayed in the arrangement of this well-rounded out and laughable little farce. It has been effectively put together, is played in fine spirit and contains a rather unique situation for an eloping couple, although the incident is not new. When her father locks her in her room, as picture fathers so often do, the lover helps her out by a ladder, which is also the way of picture lovers. The fun witnesses the act and follows with a detective. At the young man's apartments a minister is telephoned for, and a wardrobe delivered by mistake. The maid hides in the wardrobe from her father and the detective, and with the girl still inside it is delivered to the right address. The young man and the minister follow, the two are married, and the father at length forgives. The wardrobe idea is, however, a borrowed one from French farces, and a recent Selig release and the story is somewhat similar, which would seem to show two minds have worked very much in the same channel or one has absorbed another's ideas.

**When Hubby Went to College** (Powers, Jan. 9).—Just the reason for the title is not evident, unless it is meant to indicate that the henpecked gentleman's nephew was in college, and he went to visit him. He went to have a good time and to evade his suffragette wife. She, however, found his note informing the nephew of his uncle's intention to visit him. She appeared at the door, but he outwitted her by disguising as an old woman amid the assembled company. The nephew succeeded in getting her in high good spirits by filling her from the teapot with something that was not tea. The husband in the guise of an old woman then left, only to reappear in his own person, when he severely reprimanded the lady he called his wife, for her general misconduct caused by too much "tea." After such an exposure she showed herself quite willing to accede to his demands. There is some wit to the picture, and it affords a certain entertainment. The subject matter, however, is not particularly original in idea or treatment, nor possessed with the better quality of humor. While the players act creditably, the production would certainly be benefited if there had been more life and substance to it.

**The Doctor's Duty** (Eclair, American, Jan. 9).—There is not much sense or vitality in this film, due to a rather weak story and its equally weak treatment. The settings, however, are of superior quality, and, with the exception of the doctor, who was not able to realize the import of the climatic situation, the film is generally well acted. This situation, however, is not particularly strong. Just because he finds the jewels of his blind sister upon the man in the hospital he is in doubt whether he should save his life. A confusion arises in the picture in that the physician never seems to be informed that his house is on fire, and later, in spite of the vigorous calling out of the fire department, little damage seems to be done. In the latter part of the film there seems to be too much of a jumping at conclusions, and the story ends by virtually telling it by titles. The young doctor befriends a hand organ grinder, who is really a thief. His blind sister set fire to his home by trying to carry a lamp and then wanders away. She is robbed by the organ grinder, who later in a quarrel with his partner is seriously injured and sent to the hospital. Here the physician, who evidently does not know of the accident at home, or the absence of his sister, finds her jewels on the man, and has quite a terrible time with his conscience, expressed by walking up and down with energetic arm movement, but at length operates upon the man when the wife of the fellow appears at the hospital and pleads with him. Then she somehow finds the blind sister.

**Economical Brown** (Solax, Jan. 10).—The manner in which the wife comes back at her dandy husband, who economizes only to spend on himself makes an exceptionally instructive as well as amusing little farce. The idea has been deftly handled and a full amount of humor extracted in the evolution thereof, and it has been played in a thoroughly typical and representative fashion, especially in depicting the man and the wife. Whenever she asks for money she is met with the answer that they must economize. He refuses her a new dress and shoes and goes off among his friends for a good time, and generously invites two home to dinner. He wonders much at his wife's plainness of dress and the meager fare, but is informed that they must economize. His friends leave and the lesson is brought home to him, so that he presents his wife with a good, substantial check, when she shows him a comparison of their respective expenses.

**A Boarding House Mystery** (Rex, Jan. 10).—Although this farce is played very broadly, it is with a typical and consistent exaggeration that is both suggestive and laughable. It contains an exceptionally amusing climax and conclusion that has been well sustained and conceived in its development. Henry, the farmer boy, desires to become a ventriloquist, and after practicing in the farmyard he leaves for the city and obtains a tryout. He gets the hook, and when ten dollars comes from home, his resolutions to forsake his vocation and to return cause him to express himself upon his dummies, which he daubs with red paint and abuses generally, before throwing them into his trunk. His violence is witnessed by two other boarders at the establishment where he is stopping, and the constable is notified that a gentleman in the house has committed murder. He, with his trunk, is followed to the baggage room of the railroad station, where the trunk is opened and the real truth made known. The last scene makes its point by good farce treatment.

**The Gang Fighter** (Reliance, Jan. 10).—The atmosphere of the East Side that the story succeeds in reflecting is remarkably good both in the delineations of character and types expressed by the players and in the general treatment expressed in setting and general management of story and scenes. The barroom scenes are especially good, and the film makes in its entirety a gripping and convincing one from its very natural interpretation devoid of theatric sentimentality. It tells the story of the fight of two gang leaders in the slums. One saves a settlement worker from insult at the hands of the other, becomes converted and goes to her mission and thus loses prestige among his fellows. Reformation is not complete until yielding to a temptation to see the old life once more he returns to his old haunts and is put out by the other gang leader and his former friends.

**Love That Never Fails** (Champion, Jan. 10).—Had there been any logical reason apart from a sudden inclination that seized her why she should leave her husband and go off with the stranger, who came in with a number of other men for hot coffee, this film would have been an interesting and dramatic one. It would, however, have taken a more profound interpretation on the part of the players to make it thoroughly convincing and compelling. The wife deserts the husband while he is out at work in the woods with the young daughter. The sight of another child in the village, however, brings her back. Meanwhile her child has set out to find her, and has become lost in the snow and woods. While the father is hunting for the child he meets the mother at the edge of a cliff. She falls to the bottom where the child is lying in the snow. She takes her home, where there is a uniting of hearts. The latter part of the film is good, especially when compared with some of this company's recent releases.

**In the Northern Woods** (Imp, Jan. 11).—The latter part of this story after the lapse of two years is much better dramatically in all senses of the word than the first part of the film. While the film in its entirety sustains the interest, and has a number of strong scenes that are well executed in the main, it also has a few ragged edges in the form of overdrawn action and overemphasized points. The work of the three leading players, however, is creditable and convincing. The girl saves her lover from death at the hands of the half-breed rival, and he apparently leaves the locality. After a lapse of two years he returns, finds her alone in the cabin with the family's savings, and is about to assault her when her husband enters. He with the other wood cutters are about to hang him, when she appears to intercede in his behalf. Such hanging scenes are not a particularly convincing, agreeable or interesting feature in pictures, unless there is some direct necessity for it. These men seemed like respectable wood cutters. The half-breed is permitted to go at the girl's request, but is shot by the man who is allotted to see him out of the district. The shot seemed more deliberate than one in self-defense. The film, however, is an interesting and entertaining one.

**The Black Sheep** (Solax, Jan. 12).—Perhaps the chief reason why this film is not more impressive is because the acting is not sufficiently intelligent except the role played by the leading woman which is marked by moderation and taste. The young husband, however, particularly in the latter portion of the film, was unconsciously amusing in his efforts to depict something he knew not what. It was, perhaps, a miscast, but unfortunately spoiled what good impression the film is capable of giving. The black sheep is the wayward brother who leaves his father and sister and goes to the city. After the old man evidently goes to the city to place his invention upon the market. The daughter is saved from insult by a young man of wealth, and he tries to bring success to the old man, and his invention by claiming it is a great success. The truth of its utter uselessness becomes known to the father and he dies. The girl is married to the young man, but is presently confronted by her brother. She meets him privately, and he steals the key of the house from her and enters. He is discovered by the husband and shot, and she then informs her husband, who has been doubting her faithfulness, that the man is her brother. One wonders why she did not do so before. It would have been eminently more practical and would have saved a lot of trouble. Much of the first part of the film might have been eliminated.

**The Cotton Industry in South Carolina** (Imp, Jan. 11).—Both in subject matter and treatment this industrial film makes a most interesting one. It needs little description except that it shows the cotton from the first picking in the fields to the last shipment from the factory. The last scenes show a big shipment on the wharves ready for transportation by steamer.

**How She Married** (Imp, Jan. 13).—The action of this overdrawn farce is rather crude and is not understandable in places. John Compson plays the leading role, but fails to make it as interesting as some of his work has been. On the day of the wedding he decides that he cannot marry the woman whose charms are sadly wanting, but must marry her beautiful sister, as beauty in woman is essential to his happiness. The lady of no charms at all outwits him by disguising in her sister's clothes when an elopement had been arranged for, and not lifting her veil until after the ceremony. The farce is badly constructed and depends more on slap stick of no especial meaning for its humor, which, of course, is no longer the way to extract the most laughs from a picture in meeting the demands of present-day American spectators, although tastes differ, I guess, in Europe, to which so many of our manufacturers now cater.

**Her Heart's Depth** (Powers, Jan. 13).—There seems to be many difficulties in the way of a complete success and understanding of this film, in the first place the actors do a great deal of talking that unfortunately the spectators cannot hear, and, as they cannot, they are very likely to wonder at much of the meaningless conversation. The introduction is also bad in explaining the relationship of the characters and their exact purposes. The two pals, in love with the same girl, a fact that it took a remarkably long time to show, set out to hunt gold. They find it, and the one whom the girl favors injures the other, so that he may get the claim first. The other, however, is aided to his horse and arrives at the girl's cabin and compels the other to give up the claim. Then there is a lapse of a year and one is surprised to find that the girl has married the man to whom she objected so strenuously. But she cannot forget her old love. He returns and there is a fight in the saloon, in which her husband is injured. This seems to awaken the wife's love. Although the story ends at this point, they are next seen a happy family, with a child three years afterwards—a frequent error in pictures that spoils the impression of the whole.

## LICENSED FILM RELEASES.

### Monday, Jan. 22, 1912.

| | | Feet |
|---|---|---|
| (Biograph) | For His Son. | Dr. |
| (Kalem) | Things Are Seldom | etc. 1000 |
| (Lubin) | The Lady Police. | Com. 1000 |
| (Pathe) | Pathe's Weekly, No. 4. | 1912. Top. 1000 |
| (Selig) | A Diplomat Interrupted. | Com. Dr. 1000 |
| (Vitagraph) | The Blind Miner. | Dr. 1000 |

### Tuesday, Jan. 23, 1912.

| | | |
|---|---|---|
| (Edison) | The Stolen Nickel. | Com.-Dr. 1000 |
| (Essanay) | Widow Jenkins's Admirers. | Com. 1000 |
| (Cines) | The Brave Deserve the Fair. | Dr. 990 |
| (Cines) | Artistic Venice. | Sc. |
| (Pathe) | Love's Terrible Sacrifice. | Dr. |
| (Selig) | The Bandit's Mask. | Dr. 1000 |
| (Vitagraph) | Jean Intervenes. | Com.-Dr. 1000 |

### Wednesday, Jan. 24, 1912.

| | | |
|---|---|---|
| (Edison) | Father's Hero. | Com. 1000 |
| (Bellnee) | A Woman's Wrath. | Dr. 980 |
| (Kalem) | Accidents Will Happen. | Com. |
| (Kalem) | How Jim Proposed. | Com. |
| (Pathe) | Sioux's Cave of Death. | Am. Dr. |
| (Lubin) | The Heart of a "Boss." | Dr. 1000 |
| (Vitagraph) | Captain Barnacle's Mascots. | 1000 |

### Thursday, Jan. 25, 1912.

| | | |
|---|---|---|
| (Biograph) | With a Kodak. | Com. |
| (Biograph) | Pants and Panzies. | Com. |
| (Essanay) | Alias Billy Sargent. | Dr. 1000 |
| (Lubin) | The Office Favorite. | Com.-Dr. 1000 |
| (Melies) | The Mortgage. | Dr. 1000 |
| (Pathe) | A Windy Dream. | Com. |
| C. G. P. C.) | Life in Our Ponds. | Ed. |
| (Selig) | Two Old Pals. | Com.-Dr. 1000 |

### Friday, Jan. 26, 1912.

| | | |
|---|---|---|
| (Edison) | For the Cause of the South. | Dr. 1000 |
| (Essanay) | Economy. | Com. |
| (Essanay) | Dooley's Reward. | Com. |
| (Kalem) | His Mother. | Dr. 1000 |
| (G. G. P. C.) | The Countess de Challant. | Dr. |
| (Selig) | A Safe Proposition. | Com. |
| (Selig) | Seeing Spokane. | Sc. |
| (Vitagraph) | Love Will Find a Way. | Dr. 1000 |

### Saturday, Jan. 27, 1912.

| | | |
|---|---|---|
| (Edison) | The New Editor. | Com. 979 |
| (Edison) | Volunteer Life-Saving Corps. | 430 |
| (Essanay) | The Oath of His Office. | Dr. 1000 |
| (Cines) | Joseph in Egypt. | Biblical Dr. 1000 |
| (Lubin) | Through the Drifts. | Dr. 1000 |
| (Pathe) | Swiftwind's Heroism. | Am. Dr. |
| (Vitagraph) | For the Honor of the Family. | Dr. 1000 |

## INDEPENDENT RELEASES.

### Monday, Jan. 15, 1912.

| | | Feet |
|---|---|---|
| (American) | The Relentless Outlaw. | Dr. 1000 |
| (Champion) | Fathers and Sons. | Dr. 980 |
| (Comet) | The Braid. | Dr. 1000 |
| (Gaumont) | Delhi Durbar. | Top. |
| (Imp) | The Deserted Shaft. | Dr. 1000 |
| (Nestor) | A Brave Little Woman. | Dr. |
| (Nestor) | There's Something Wrong. | Com. |

### Tuesday, Jan. 16, 1912.

| | | |
|---|---|---|
| (Bison) | The Honor of the Tribe. | Dr. |
| (Eclair) | Mamie Bolton. | Am. Com. |
| (Powers) | Little Boy Blue. | Dr. |
| (Powers) | Historic Mohawk Valley. | Sc. |
| (Thanhouser) | Dr. Jekyll and Mr. Hyde. | Dr. |

### Wednesday, Jan. 17, 1912.

| | | |
|---|---|---|
| (Ambrosio) | The Burden of Shame. | Dr. |
| (Ambrosio) | Tweedledum's Financial Distress. | Com. |
| (Champion) | A Tale of the Snow. | Dr. 980 |
| (Nestor) | The Fugitive. | W. Dr. |
| (Reliance) | The Appointed Hour. | Dr. |
| (Solax) | Parson Sue. | Com. |

### Thursday, Jan. 18, 1912.

| | | |
|---|---|---|
| (American) | Justice of the Sage. | W. Dr. 1000 |
| (Eclair) | An Evening Story. | Dr. |
| (Eclair) | Culture of Sugar Cane. | Ed. |
| (Imp) | After Many Years. | Dr. 1000 |
| (Rex) | Angel's Unawares. | Dr. 1000 |

### Friday, Jan. 19, 1912.

| | | |
|---|---|---|
| (Bison) | The Run on the Bank. | Dr. |
| (Comet) | Thirty Days. | Com. |
| (Lux) | A Mad Dog. | Com. 210 |
| (Lux) | The Harm that Gossips Do. | Dr. 747 |
| (Solax) | A Man's a Man. | Dr. |
| (Thanhouser) | A Niagara Honeymoon. | Com. |
| (Majestic) | Next. | Com. |

### Saturday, Jan. 20, 1912.

| | | |
|---|---|---|
| (Great Northern) | A Summer Flirtation. | Com. |
| (Itala) | (Title not reported). | |
| (Imp) | I Wish I Had a Girl. | Com. 990 |
| (Imp) | The Flag of Distress. | Com. 990 |
| (Nestor) | Desperate Desmond on the Trail Again. | Com.-Dr. |
| (Powers) | New York's $15,000,000 | Fire. |
| (Powers) | Beautiful Christiana. | Scenic. |
| (Reliance) | A Mountain Tragedy. | Dr. |
| (Reliance) | Hubby Minds the Baby. | Com. |
| (Republic) | Retribution. | Dr. |

### Sunday, Jan. 21, 1912.

| | | |
|---|---|---|
| (Eclair) | Keeping an Eye on Father. | Com. |
| (Majestic) | Spare the Rod. | Com. |
| (Republic) | Martial Mirage. | Dr. |
| (Solax) | The Legend of the Balanced Rock. | Dr. |


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RELEASED TUESDAY, JAN. 23

## WIDOW JENKINS' ADMIRERS

(Length, approx., 1000 feet)

A "Snakeville" comedy with the always-funny "Alkali Ike," "Mustang Pete" and the other Essanay laugh-producers. A sure-fire hit with every audience.

RELEASED THURSDAY, JAN. 25

## ALIAS, BILLY SARGENT

(Length, approx., 1000 feet)

How one wife's forgetfulness saved her husband from financial ruin. An interesting dramatic photoplay.

RELEASED FRIDAY, JAN. 26

## ECONOMY Released with Dooley's Reward

(Length, approx., 1000 feet)

A split reel subject. The first is a comedy on saving —the second an entertaining little canine comedy-drama with "Dooley," the Essanay's clever bull-dog actor.

RELEASED SATURDAY, JAN. 27

## THE OATH OF HIS OFFICE

(Length, approx., 1000 feet)

Seldom in the photoplay will you see a more dramatic scene than in "The Oath of His Office." The picture is compellingly interesting.

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# LUBIN FILMS

Released Saturday, January 13th, 1912. Length about 1,000 feet.

## PAID IN HIS OWN COIN

This picture illustrates a very interesting story.

Marguerite Moreland, a young society girl, meets with a sad accident by a railroad train striking her automobile. The gate to the tracks being open, it is clearly a case of fault on the part of the railroad company. A suit is brought, and the railroad attorney wins out against the young lady by a cruel trick. She in return gets square with him by making him fall in love and breaking his heart.

Released Monday, January 15th, 1912. Length about 1,000 feet.

## HER UNCLE'S CONSENT

A nice little laugh on Uncle Pettingill, who has his niece's matrimonial future in his hands. The professor thinks he is a woman hater, but falls a victim to the blandishments of a chorus girl. The niece is in love with an actor, and by one couple catching the other all are made happy.

This film is a corker.

Released Wednesday, January 17th, 1912. Split Reel.

## THE PEANUT INDUSTRY

An industrial picture showing the rise and fall of the peanut. Of course, the locale is Virginia, and the growers, pickers and packers and shippers are all indigenous to the soil. The small boy in the gallery will enjoy this picture and find out that peanuts are (not like nutmegs) made in Connecticut, but really grow in the South.

## A DARK DECEPTION

A neat little flirtation episode by which Peggy Glenwood might have lost her excellent sweetheart, except that he did not take the situation seriously. Peggy thinks it is just fun to invite Count De Tears to call and see her, but sweetheart George breaks up the party, and, after assisting the Lothario out of the windows tells his little girl if she wants to be happy she must be good.

## A JUST VERDICT

A very dramatic story in which a suicide uses a revolver which is engraved with the name of his daughter's sweetheart. A guest of the house, who is a somnambulist, walking in his sleep, falls over the suicide's body, and, on awakening, believes that he has killed his host. Dean, the sweetheart, is arrested for murder, but a letter the suicide left for his daughter is found, and the girl saddles a horse and is just in time to clear up the mystery.

Released Thursday, January 18th, 1912. Length about 1,000 feet.

**LUBIN MANUFACTURING COMPANY**

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